

APRIL

# APOLLO

1979

THE MAGAZINE OF THE ARTS

*for Connoisseurs and Collectors*

LONDON

NEW YORK



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71-72 BUCKINGHAM GATE LONDON S.W.1





HEAD OF ST. BLASIUS, from Markov Monastery  
(Fig. VII)



# SERBIA: THE CRADLE OF THE RENAISSANCE?

BY JASNA F. PERVAN

ONLY a few decades ago, through an apocalyptic vision, the dazzling figure of the Spanish painter, El Greco, was revealed to the artistic world. Before that, his pictures, scattered and despised, lay forgotten and unknown in the dark subterranean chambers of "El Prado" Museum. Such a revelation we experience nowadays in front of the pictures of the Serbian mediæval monasteries. Their fate recalls the charming story of Beauty asleep in the woods. For many centuries they have remained unknown. Situated in the midst of valleys and forests they have dreamed away the

centuries, neglected and forgotten by men. Bad roads make the approach to them often excessively difficult. Even if tourists should be brave enough to venture over the rough tracks, they would find, instead of the comforts of the modern hotel, the primitive conditions of the monastery itself offering accommodation. Works of art that would, in Italy or France, have been long familiar to the public, are, owing to these facts, little known outside Yugoslavia. Luckily, masterpieces need no advocates, and sooner or later these pictures are bound to reveal to the whole world their charm and beauty.

At the end of the XIIth and in the XIIIth and XIVth centuries, the Serbian kings of the dynasty of the Nemanides were powerful, the climax being reached during the reign of Dušan the Great. Having conquered a part of Croatia, Bosnia, Bulgaria and Greece, he ventured even to the gates of Constantinople. During his



KALENIC MONASTERY CHURCH  
Serbia. XIVth Century

magnificent reign the country was given a code of laws, which, for those times, was remarkably modern. Art also flourished. There was prosperity everywhere in his realm, and as the Egyptian, Assyrian and many other kings aimed at endowing posterity with great monuments, so have the Serbian rulers left us beautiful monasteries as witnesses of the past glory. In them we find pictures which give us proof of the fertile and brilliant evolution of Serbian painting in the Middle Ages. This evolution is manifested in complexity of artistic tendency and in extraordinary diversity of form.

Although some of these pictures were painted in the XIIth and XIIIth centuries, there is in them life, movement and expression, and thus a departure from the rigidity characterizing the Byzantine style. Professor Millet's investigations in this connection are of no small importance. He presumes that the cradle of the Renaissance may have been Serbia rather than Italy!

This effort towards life and movement makes its first appearance in Sopoćani, before Giotto or Duccio were born. But was any exchange made? Or did this new artistic movement come to birth independently in both countries? If the ideas were similar, they are nevertheless expressed in a different way. Serbia has conserved the sense for mural decoration. The compositions are presented in surface rather than depth. It is in research after volume that Giotto has cut the bonds of tradition, and that is the

contribution of the West. The Serbian models are vigorous, virile, powerful and rich in variation. They reflect a young race full of vitality. The Italian models reflect a race more highly refined, and of a somewhat artificial delicacy; an ever uniform face, whether it be masculine, feminine or infantile. A more skilful tonality distinguishes the Serbian paintings. The warm and cold tones happily contrasted are united in harmony. The gestures are natural. The faces express inward emotion. The decorative sense is very marked.

All this can be very well seen in the St. John the Baptist, in the Monastic Church of Gračanica, on the Kosovo field (XIVth century), (Fig. I) where the dark brown tones of the hair are surrounded by a nimbus of golden-red. Out of the auburn hair upon which two horns are depicted in the manner of Michelangelo, and which gradually blends into a dark brown beard, there stands out a face, painted in chiaroscuro, as a personification of the might and rugged impulse of the great prophet of the



Fig. I. ST. JOHN THE BAPTIST, Gračanica Church. XIVth century



Fig. II. HEAD OF CHRIST, from the Church of St. Sophia, Ohrid. XIth century

wilderness. This is one of the best frescoes from the Middle Ages, in which the artistic temperament of the author, while conforming to the settled rules of iconography, succeeded in giving his own individual expression in the vivacity and movement that emanate from this picture.

In the face of Christ, in the monastery of St. Sophia in Ohrid, of the XIth century (Fig. II), dating from a time when the rules of iconography were more strictly observed, the author had to express his individuality with less abandonment. The face is of a golden tint on a bluish background. Although the hair waves slightly, it lies smoothly round the face. The head leaning on one side, the arched eyebrows, the green eyes rather widely open, the beard slightly curved, give us a picture of Jesus somewhat differing from the one ordained by the Byzantine canons. The Saviour's face, while full of dignity, is human and gentle, while from His eyes there issues a depth of peace which gives Him an expression of divine inspiration.

In the composition of Christ's resurrection, in Mileševo (XIIIth century) (Fig. III), the angel is the outstanding figure; indeed, his imposing appearance dominates the whole fresco. With



Fig. III. HEAD OF AN ANGEL, from the Milešev Monastery. XIIIth century

widespread wings he announces to Mary Magdalen and the other mourning women the Lord's resurrection. This picture, although painted in the XIIIth century, reminds us, by the oval of the face and the plasticity of its lines, of the later Renaissance masterpieces. The colouring, however, is different, for use has been made of bright hues in strong contrast. The red tint of the face, with its green shadows, and the widely-spread wings, enhance for us the ethereal character of the cherubim, illuminated by the triumphant message of the Lord's resurrection.

Very interesting, owing to its free conception and the manner in which it is painted, is the Virgin's head from St. Panteleimon's monastery (Fig. IV), executed in the XIIth century. The dark red mantle with blue shadows frames the face, which is of a greenish tone. The hard white shadows under the eyes strengthen the expression of deep sorrow, and personifies suffering motherhood.

The fresco of St. Theodosius, from Kalenić, of the beginning of the XVth century (Fig. VI),

depicts the resignation of a martyr and his high concentration of thought. It is painted with bold outline in interesting colouring, and, together with the previously mentioned picture of the Virgin, affords a vivid proof of the fact that an almost impressionistic style of painting was not unknown to our Old Masters.

What vigour and dynamic force issues from the figure of St. Blasius from St. Mark's monastery of the XIVth century! (Fig. VII). The Armenian martyr-bishop and wild-beast-tamer is swiftly drawn with the fewest possible strokes of the brush. The cunning expression of the face, with bushy eyebrows that emerge from a frowning brow, and the well-defined, aquiline nose, all present an energy previously unknown in art. The hands, which hold a liturgy with a Serbian inscription, seem only to be sketched and as if not quite finished. The blue crosses on the light background of the *φέλον* placed transversely on the red-crossed *ὁμοφορ* accentuate still more the tempestuous atmosphere of the whole. Whilst the Byzantines painted with more pedantry, and spread themselves on details which gave their figures a certain stiffness and immobility, this unknown master, because of



Fig. IV. THE HEAD OF THE VIRGIN in the Church of St. Panteleimon, Vodno (Nerezi). XIIth century



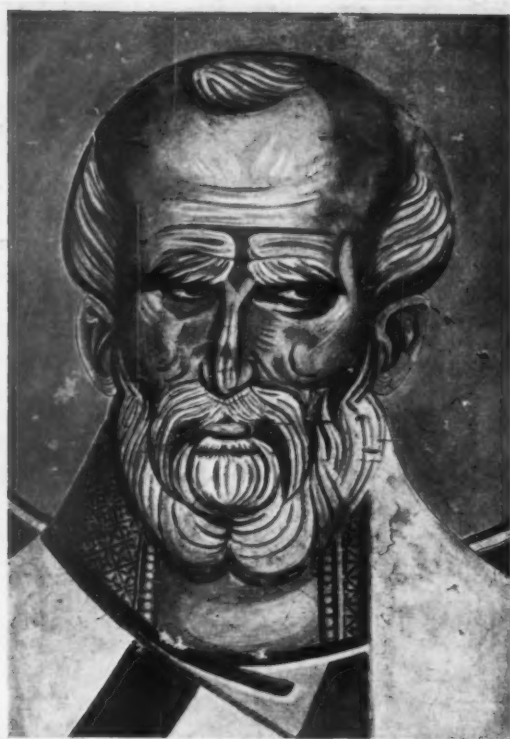


Fig. V. ST. NICHOLAS, from the Church of the Holy Apostles at Peć. XIVth century

his very neglect of everything that was not of vital importance to his picture, succeeded in giving character, life and movement to this saint. How much nearer he is to the conception of to-day's painting !

It would be unjust to consider this Serbian art as a local Byzantine school, where Byzantine masters have been engaged. It is an erroneous conception, for the cyrillic inscriptions and signatures in some of the Serbian churches give us proof of the participation of our national masters in our national art. The Serbian metropolitan John, known under the name of Zographos, is the chief of one of the painting schools. But the Serbs, in order to give proof of their knowledge of the Greek language, which was in those times considered as specially sacred, preferred the Greek inscriptions.

We cannot deny that Serbian mediæval art in its general lines is set in a Byzantine frame, but it would be a paradox to affirm that original painters were lacking amongst a people whose political ascendancy over the Balkans in the XIVth century is so marked, and whose

Church takes an eminent position in the orthodox world. Athos is placed under the protection of the Serbian monarchs. A great number of monasteries in the Holy Mountain are peopled with Serbian monks. Bulgaria was defeated in the famous battle of Velbužd. The Byzantine Empire was torn to pieces by its internal disorders and menaced by external invasions. Its glory fades into political decadence. In such favourable circumstances, the Serbian artists, who as a rule belonged to some monastic order, were able to develop creative capacity and inventive talent.

The multicolour tendencies of the ancient Serbian art were unable to crystallize into a new style, for the Turkish invasion checked all of a sudden its fertile development. But its influences stretch far beyond the Serbian Empire.

On the other hand our previous investigations lead us to the conclusion that all the more important developments of painting in the West might almost have found their prototype in Serbian mediæval art.



Fig. VI. THEODOSIUS, THE ANCHORITE, from Kalenić. XVth century



# THE WATER-COLOURS AND ETCHINGS OF WILLIAM PAYNE

BY CHARLES CARTER



Fig. 1. WESTERN MILLS, NEAR PLYMOUTH

THE William Payne Exhibition, held at Plymouth in 1937, elicited a number of new biographical facts and, by affording a more comprehensive view of the artist's work, enabled one to obtain a fuller appreciation of the talent of an artist who has a distinctive niche in British water-colour art and a real claim upon the interests of students and collectors.

Readers of *Apollo* will probably be familiar with the monograph on the artist by the late Basil Long, published in "Walker's Quarterly" in 1922, which summed up the earlier accounts of Pyne and the Redgraves and analysed Payne's style. Judging by the list of works in public galleries which formed an appendix to his article, Long does not appear to have

been aware of many of the examples in provincial galleries—Plymouth, which has the largest collection of all, is not mentioned, and this enables us to add to his account and to take a wider view of the artist's achievement.

To most of us the artist's name is familiar through the useful bluish-grey tint which he originated and which is still called "Payne's Grey." Any familiarity with his drawings leaves us in no doubt why the colour bears his name, so very characteristic is it. A leading firm of artists' colourmen have informed me that the earliest catalogue in their possession which mentions this colour is dated 1846, but they know that it was far from being new at that time.

Unfortunately, no new facts relating to the birth and dates of the artist have been gleaned,



Fig. IV. THE LIMEKILN, RICHMOND WALK, DEVONPORT

though it has been established more definitely that he was a draughtsman at Plymouth dock (Devonport), and that it was in 1790 that he left his native Devonshire to become a teacher of drawing in London.

In the March of that year, the Rev. John Swete, of Oxtou House, Exeter, a patron of Payne, and himself an amateur artist, wrote in a letter :

"I am charmed with Payne's drawings of Oxtou House, he hath since reduced them for me, and hath added to my collection nine others (in small) of scenes in Devon. I have not the least doubt that he will be soon all the rage in town, and I wish him a fortune."

The prophecy, if not the wish, soon proved correct. As W. H. Pyne wrote, "Mr. Payne's drawings were regarded as striking novelties in style. His subjects, if small, were brilliant in effect and executed with spirit—they were no sooner seen than admired, and almost every family of fashion were anxious that their sons and daughters should have the benefit of his tuition. Hence for a long period in the noble mansions of St. James Square and Grosvenor Square, and York Place and Portland Place, might be seen elegant groups of youthful amateurs manufacturing landscapes 'à la Payne.'"

In the Earl of Warwick's sale in 1936, there were drawings in Payne's style by members of the Greville family, and works by a daughter of the Duke of Northumberland, seen by me in a private collection, and others at Ugbrook Park by one of the Cliffords, reveal that members of these families also were among his pupils.

One correspondent has informed me how her great-grandmother was a pupil of Payne and "continued to paint charming but inferior Payne's for the rest of her life."

Payne may have numbered royalty among his pupils: he certainly had their patronage. Two drawings at Plymouth bear inscriptions revealing them to have belonged to Queen Adelaide. A Plymouth collector possesses two drawings bearing the bookplate of Lord Edward FitzClarence with the note "This belonged to my father when Duke of Clarence, and was left to me by the will of Queen Adelaide." (Lord Edward FitzClarence was one of the children of the future William IV by Mrs. Jordan.)

Long mentions the "Falls of Terni" (R.A., 1821) as implying the possibility that Payne may have visited Italy, and refers to views in Cheshire, Norfolk and Yorkshire, with a suggestion that these may have been worked up from sketches by other hands.

Our new information reveals that he visited South Wales in 1791, two years earlier than stated by Long, and makes it more certain that he visited Italy, and localities in the British Isles other than his native Devon, Wales and the Lake District, from which the majority of the subjects were derived.

In the Bradford Gallery are two Italian subjects: "Alban Lake: View of Palazzoli" and "Classical Landscape." A pencil note on the back of the Alban Lake drawing declares it to be one of eighteen drawings, and on the back of the "Classical Landscape" are the words "original drawing by William Payne." If more of this series could be found and they



Fig. V. PENTILLIE CASTLE ON THE TAMAR



Fig. VI. MT. EDGCUMBE FROM CREMYLL PASSAGE  
(Water-colour formerly in the possession of Queen Adelaide)

proved to be of Italian subjects, it would almost prove that he made an Italian tour.

So long as the Whitworth Gallery, "Cromer," and the two "Scarborough" drawings at South Kensington were Payne's only known East Coast subjects, they implied no more than drawings worked up from other hands—a practice sometimes adopted by Payne—his view of Clifton in the Victoria and Albert Museum is from a sketch by Robert Winter.

"Cayton Mill," near Scarborough, "Ryson, Yorkshire," and "Helmsley Castle," make it more certain that he worked in Yorkshire.

Perhaps they were painted when the artist was on his way to the sketching tour across the border, implied by "Loch Lomond," "The Falls of Tummel," "Dalmeny Park, seat of the Earl of Rosebery," and a number of other Scottish scenes. One of them, a snowy landscape, suggests that the unnamed snow scene in the British Museum might represent a Scottish locality.

"Eaton, Bedfordshire," known in an engraving after the artist, "Sandown, Isle of Wight," represented by the oil in Colonel M. H. Grant's Collection, and "Lulworth Cove," at

A P O L L O



Fig. II. MOUNT EDGCUMBE AND ST. NICHOLAS'S ISLAND, taken from the Haut near Plymouth. Coloured etching



Fig. III. "ON THE USK." Coloured aquatint



Exeter, are hitherto unrecorded localities which Payne visited. The "Beeston Castle," Cheshire, at the National Museum of Wales, appears to be an isolated example, but could have been painted when the artist was on his way to North Wales or the Lake District.

I have seen a piece of Chamberlain Worcester decorated with a view "On the Tamur" (*sic*), which is strongly reminiscent of Payne. Worcester would not be far from his South Wales itinerary, and his dates would fit, and I am trying to establish whether he was ever associated with the Worcester factory.

Long's elaborate analysis of the different styles favoured by Payne has been fully borne out by the comprehensive view we have been able to take.

It is true that Payne's sense of composition is artificial; his imaginative feeling, theatrical; his sense of colour and contrast, though effective, too often forced beyond natural limits; and that, by repetition of his compositional formula and of such tricks as giving vitality to the foreground by parallel lines of heavy colour, he became a mannerist.

Yet it is also true that many of his works breathe that spirit of freshness and spontaneity which marks the emancipation of water-colour art from the shackles of topographical draughtsmanship. He could infuse a scene with genuine poetic imagination. Few could bathe a landscape in sunlight as well as he. The exhibition revealed that many more of his works than we had imagined possessed these admirable qualities. Though it is his earlier works which reveal this delicate charm, the classical scenes at Bradford, dated by reference to the "Falls of Terni," exhibited in 1821; some of the Scottish subjects, and certain late drawings in opaque colour, dated 1826, show that Payne retained his poetic feeling to the end of his days.

The beautiful pen drawing in his earlier work reveals the professional draughtsman. The later drawings, usually on rough absorbent

paper, of villagers, smugglers, and the like, cleverly grouped and excellently drawn, reveal his powers as a figure draughtsman. Henry Incledon Johns, a Plymouth art teacher and son of one of Payne's dockyard associates, has recorded how an old man, who often appears, dressed in a bright red jacket, in Payne's drawings, would pose for the artist who would sketch him by the aid of a camera.

The "Woodside Inn" at Oldham, which bears the signature of Payne under the Red Lion of the signboard, is very Morlandesque, and in certain others of his figure subjects there are reminiscences of that rustic artist, but I have no record of the two having met. If they did, Payne did not thereby improve as an animal painter. He produced some good drawings of horses, but his dogs are invariably caricatures.

Etchings coloured by hand form an interesting phase of Payne's work. As etchings they are of little value, the purpose of the etched line being to act as a mass-produced basis for a water-colour. Two excellent examples in the Plymouth Museum, of which there are replicas in the British Museum, were originally published in a set of four, and Miss Beatrice Mildmay has the full set, probably in their original frames. There are water-colour originals which match these etchings closely. Payne also coloured aquatints, engraved after his works, and published by John P. Thomas, of Great Newport Street, in 1803.

The issue of these etchings was probably no more than a publishing venture by an ambitious young artist, but they may be connected with his lucrative teaching practice. They may have been published with a view to their being coloured by his pupils under his instructions.

Little has been said here concerning Payne's work in oils, for Colonel Grant has already dealt fully with the subject in his monumental work on Early English landscape painters in oil.



Fig. VII. THE DOCKYARD, MUTTON COVE, etc. looking up Hamooze; taken near the Battery at Mount Edgcombe. Coloured etching

# THE SILVER VESSELS OF INGESTRE CHURCH, STAFFORDSHIRE

E. ALFRED JONES



Fig. I(a). ONE OF A PAIR OF SILVER-GILT CANDLESTICKS, 1676-7. Height, 20½ in.

IN the delightful little old church at Ingestre, in Staffordshire, are some silver vessels of considerable interest. They are not only of intrinsic interest, but also because most of them are contemporary with the building itself. Walter Chetwynd, antiquary, M.P. for Stafford in several Parliaments, began, in 1673, to build a new church at Ingestre in place of the old building, which suffered from rough usage during the Civil War, and it was consecrated three years later. One of his first thoughts was to provide suitable vessels for the services of the church. Accordingly, a silver chalice with a paten-cover was provided. It is plain, with hexagonal stem and curved hexagonal foot, while the lower part of the bowl is adorned with the "cut-card" work, characteristic of Charles II domestic plate. Interesting features are the appropriate inscription, "*Deo et sanctæ Ecclesiæ*," and the donor's arms: [Azure] a chevron between three mullets [or], for Chetwynd, impaling Ermine two chevrons [azure], for Bagot. The crest should be: Out of a ducal coronet [or] a goat's head erased, but the coronet has been omitted. The form of the chalice is an interesting attempt to revive a mediæval form in the reign of Charles II. Quasi-mediæval chalices were introduced in his father's reign, under the influence of Archbishop Laud and other Caroline divines. A London goldsmith, using the mark "IB," with a crescent between two pellets below, was the maker in 1676-77—a mark to be seen on a flagon of 1669-70 in Pembroke College Chapel, Cambridge, on a flagon of 1670-71 in Southwell Minster, on the "Ambassador's Cup" of 1680-81 at New College, Oxford, and on other vessels seen by the writer. The impaled arms of Bagot are accounted for by the fact that Walter Chetwynd married in 1658 Anne, eldest daughter of Sir Edward Bagot, Bart., but having died in 1671 she did not live to see the presentation of this noble gift of silver bearing her arms to Ingestre Church (Fig. III). A large and imposing pair of alms basins may be described next. They are plain with broad trumpet-shaped feet and moulded edges. Engraved upon them within

THE SILVER VESSELS OF INGESTRE CHURCH, STAFFORDSHIRE



Fig. III. CHALICE AND PATEN-COVER, 1693-4. Height,  $7\frac{1}{2}$  in. ; diam. of the paten-cover,  $6\frac{3}{4}$  in.



Fig. IV. SILVER-GILT CHALICE AND PATEN-COVER, 1676-7. Height,  $9\frac{1}{2}$  in. ; diam. of the paten-cover,  $5\frac{3}{4}$  in.



Fig. V. PAIR OF SILVER-GILT ALMS DISHES, 1676-7. Diam.,  $10\frac{3}{4}$  in. ; height,  $1\frac{3}{4}$  in.



Fig. I(b). BASE OF ONE OF THE PAIR OF SILVER-GILT CANDLESTICKS.

conventional Charles II scrolled feathers are the same arms but without the crest. These also are of the same date, and from the workshop of the same worthy goldsmith (Fig. V). The last of the original gift (all are silver-gilt) are a pair of impressive candlesticks of elaborate design of the same date by the same craftsman (Fig. I(a) & I(b)). In general outline, in the high tripod bases, and in the decoration of acanthus and palm leaves, cherubs' heads on the vase-shaped stem and base, clusters of fruit and festoons, all in relief, they are similar to many candlesticks in the Royal chapels and elsewhere of Charles II and William III periods. Three of the decorative shells on the bases are missing. These likewise are of the same date and by the same maker as the chalice and paten-cover and the alms basins, and are engraved with the same arms and inscription. A late pair of similar form and decoration, wrought in 1705-6 by Andrew Raven, were given in 1706 to the Chapel of Merton College, Oxford, by Viscount Sondes, the future fourth Baron and second Earl of Rockingham.

The assumption may perhaps be made that this costly service was originally accompanied by one or even a pair of flagons. Unfortunately, the donor's portrait by Lely perished with his own manuscripts and the records of the Chetwynd family in the fire at Ingestre in 1882. He is, however, commemorated by a monument in this old church, which itself is a perpetual memorial to him.

A few years later an addition was made to the vessels of the church by a plain chalice and

paten-cover of the conventional design prevailing in the later part of the XVIIth and during the XVIIIth centuries. Engraved upon the chalice between two branches are the arms of Roane: [Argent] three stags trippant . . . and upon the handle-foot of the paten-cover a crest, a stag's head erased . . . holding in the mouth an acorn . . . leaved . . . (Fig. IV). The arms suggest that it was a gift of Lucy Roane, wife of John Chetwynd of Ingestre, and mother of Walter Chetwynd, who inherited the Manor of Bold and other property in Staffordshire by the death of the above Walter Chetwynd, his cousin and godfather, on March 21st, 1693. The second Walter Chetwynd was created, in 1717, Baron of Rathdowne, co. Dublin, and Viscount Chetwynd of Bearhaven, co. Kerry, and it was from a later Chetwynd-Talbot marriage that the Chetwynd property passed to the Earl of Shrewsbury.

A curious and puzzling little piece of domestic silver has been added to the other vessels by an unknown donor of uncertain date. The decoration of acanthus leaves suggests Charles II as the date, but the crude workmanship and the unusual form render a definite attribution or place of origin impossible (Fig. II).



Fig. II. SMALL CUP. Date, possibly Charles II. Height, 4½ in.; diam. of the mouth, 2½ in., and of the foot, 3½ in.



# PORTUGUESE PILLORIES

BY RODNEY GALLOP



MANOELINE PILLORY OF ESTREMOZ

THE visitor to Lisbon who drives from the docks to the centre of the city may notice a monument of an unusual type standing before the Town Hall. It takes the form of a tall, spiral stone column, elaborately decorated and surmounted by an armillary sphere, the emblem of Prince Henry the Navigator. Its nature is revealed by the name of the little square in which it stands—*Largo do Pelourinho* (the place of the Pillory).

This Lisbon pillory is the XVIIIth century reconstitution of one which disappeared long before, and its presence before the municipal building is symbolic and decorative rather than practical. Throughout the Portuguese countryside, however, in the larger towns and in some which to-day are no more than villages, there still stand similar columns of varied design and workmanship, which have survived intact from the Middle Ages.

From the earliest days of the kingdom Portugal was never wholly feudal. As her lands were gradually reconquered from the Moors, free and independent municipalities were established, each with its *foral* or charter of independence. So jealous of their rights were these municipalities that many would allow none but commoners to dwell within their bounds. Nobles were never admitted within the walls of Oporto, for example,

and at Valhelhas it was an offence punishable by death to sell landed property to a nobleman or bishop or to a member of any religious order except, curiously enough, to the Templars.

Judicial authority was vested in the municipalities, and it was as both the practical instrument and the symbol of this authority that from the XIIth century onwards the pillories were set up in the centre of each town and village, usually, as in Lisbon, in front of the municipal building.

Though different in form from our English pillory, the Portuguese *pelourinho* was similar in purpose. It was used principally for punishing offences against the common law, such as selling false weight of meat or bread. The culprit was made fast to the column with the aid of hooks and chains (which in some instances may still be seen) and exposed to public contumely. *Ut ponetur in pelorico ut omnes videant et cognoscant*: thus run some of the old sentences. It was at the pillory, too, that penalties for more serious offences were inflicted, such as flogging or the severing of ears and hands.

Death sentences, however, were never carried out at the pillory, although an erroneous belief in this sense was industriously propagated by one or two novelists of the Romantic school and was partly responsible for the fate



ROMANESQUE PILLORY AT VILA CHÃ (BEIRA)

which overtook many of these monuments in the early XIXth century.

The whole of the last century was indeed an evil hour for the Portuguese pillories. Under the influence of liberal ideas many were demolished, as at Fundão, as "symbols of infamy and despotism." The column which used to stand before the Palace at Cintra and which was last used in 1805, was removed in 1852 "for the sake of decency and public amenity." Others owed their disappearance to ignorance or neglect, or were destroyed to make way for "improvements."

Nevertheless, there still remain a large number, especially in the north and east of the country, and a more enlightened age has come to appreciate their historical and æsthetic value and to realize the importance of their preservation. If to-day they have ceased to serve any useful purpose, and the institutions of which they were the emblem are a thing of the past, their architectural and decorative qualities well repay attention. As faithfully as church, palace or castle, they reflect the successive styles—Romanesque, Gothic, Manoeline and Renaissance, which have influenced Portuguese architecture through the ages.

Few of them bear inscribed dates, and the earliest of these, at Vila Nova da Cerveira, is no older than 1500. Even allowing for the time-lag which the architectural conservatism of the provinces involves, many must be far older. Especially in Tras-os-Montes, the remote north-easterly province "behind the mountains" which is still comparatively little known<sup>1</sup>, Romanesque examples are found, decorated with rudely-carved figures, human or animal, as at Vila do Outeiro and Braganza, which, incidentally, boasts the only secular Romanesque building in the country, the XIIth-century *Domus Municipalis*.

<sup>1</sup> Many of its most interesting traditions are described in my "Portugal: A Book of Folk Ways" (Cambridge University Press).

The Braganza pillory is remarkable not only for the figure (identified by some as Silenus and by others as a monkey) which crowns its slender column, but also for the fact that the latter transfixes one of those prehistoric stone bulls or boars which are found in various parts of the country. Of similar archaeological interest is the pillory of Bertandos beside the River Lima (in whose green valley the Romans situated the Elysian fields), which consists of a Roman milestone from the great military highway between Braga and Astorga, surmounted by a cross.

Among the Gothic examples a type predominates in which, as at Aguiar da Beira and Figueira de Castelo Rodrigo, the column is crowned by a stone lantern. It has been suggested that this is a conventionalization of the wooden cage which at an earlier period was built round the column to enclose the culprit, and which may perhaps have been supported by the four stone arms which many examples show, as, for instance, at Mogadouro. From the pointed pinnacle of such a cage may also be derived the conical or pyramidal apex seen at Mogadouro, Obidos and Ericeira.

The Gothic style never established a firm hold over Portugal, and the only great monument which it inspired was the Monastery of Batalha, the Portuguese Battle Abbey, built to commemorate the battle of Aljubarrota (1385), at which a few hundred English archers (*gens d'armes Anglois, si peu qu'il en y avoit*, Froissart calls them) helped the Portuguese to defeat the Spaniards.

At the time when in other parts of Europe the flamboyant Gothic was giving way to the more sober Renaissance style, architecture in Portugal ripened to a sudden swift maturity which already contained within itself the seeds of its own decay, and an architectural style was evolved which held the field for thirty-five years between 1490 and 1525 and is almost without



PILLORY AND MUNICIPAL BUILDING OF OBIDOS

# PORTUGUESE PILLORIES



PILLORY OF CHACIM (TRAS-OS-MONTES)



PILLORY OF VILA DO OUTEIRO



PILLORY OF MOGADOURO



PILLORY OF BRAGANZA

## A P O L L O



PILLORY OF ERICEIRA

parallel in any other age or land. To the architects of the Manoeline period everything was grist to their mill and was assimilated in a manner which for sheer spontaneity and exuberance has never been surpassed. Gothic, Moorish and Renaissance motives are mingled with more naturalistic themes, many of them inspired by the great voyages of discovery which obsessed Portugal at this period. The masterpieces of Manoeline art are to be seen at Tomar, the Church of Santa Cruz at Coimbra and the Jeronimos Convent, where Vasco da Gama lies buried at Belem. To a lesser degree this new style influenced the pillories, and that of Estremoz shows the rope patterns and armillary sphere which are two of the favourite Manoeline motives. The use of heraldic designs



CASTLE AND PILLORY OF AGUIAR DA BEIRA

now begins to make its appearance, and the royal arms figure at Ericeira and Chacim, coupled sometimes with those of the donor, the Sampaio family at Chacim and the Chamberlain of Queen Lianor at Obidos.

Few of the pillories seem to date from later than the XVIIth century, and these no longer reflect the change in architectural fashions. Probably they were reproductions of earlier models, for in other spheres the Baroque style exercised immense influence on Portuguese architecture. This perhaps is scarcely to be regretted, for it would be hard to imagine anything more incongruous than would have been the application to these slightly sinister monuments of the scrolls and spirals of the Portuguese Rococo.



# WOOD-CARVING ASSOCIATED WITH CATHARINE OF ARAGON

BY THOMAS W. BAGSHAW, F.S.A.

THE vestry of the Priory Church of St. Peter, Dunstable, is separated from the chancel on the north side by a modern wooden screen, surmounted by wooden columns or banisters—two large and eight small (Fig. 1). Fortunately a photograph taken some years ago still exists showing the back of these pillars as seen from the vestry side which is now blocked in by organ pipes.

These pillars are not only the most interesting objects in the church but are of considerable historical importance.

The Rev. E. E. Dorling, F.S.A., to whom I submitted photographs for details of the symbols and badges, informs me that he has never come across anything quite like the screen with its ten magnificently carved pillars which, although showing in their mouldings traditional Gothic feeling, have much decoration of Renaissance quality. It is this that makes them of such extraordinary interest and beauty. From internal evidence he had no hesitation in placing them during the period of Henry VIII's first marriage (between 1509 and 1533).

This dating rather alters the hitherto accepted version put forward by local historians that the pillars were placed in the church by the direction of Queen Mary soon after the death of Henry VIII's young Protestant son, Edward VI, that is to say between 1553 and 1558. It was supposed that Mary, being a zealous Catholic, had probably intended to restore and reconsecrate a building which she regarded as desecrated by the sentence of divorce pronounced within it by Cranmer against her mother, Catharine of Aragon.

The pillars were considered to have been made for a Lady Chapel to replace the old Lady Chapel in which the archbishop had "thundered" on May 23rd, 1533. His own letter, announcing the event to the King, is preserved, and is dated "From Dunstable the xxiii<sup>rd</sup> day of May"; in it the divorce is his "grace's grete and weightie cause." It will be remembered that Cranmer was eventually burnt at Mary's order.

It is not clear on what foundation this dating rests unless on the idea that at the Dissolution of the Religious Houses all symbolical carvings found in the church would have been destroyed and that it could only have been a later Catholic, Mary, who could have been responsible for their installation in the church.



Fig. 1. OAK SCREEN. Priory Church of St. Peter, Dunstable  
Early XVIth century

The carvings owe their preservation to the fact that they were, prior to 1850, with a canopy and other work, used as ornamental accessories to a large family pew in the south aisle. When the pews were cleared away they had a narrow escape from being burnt as firewood, a fate which, according to Worthington G. Smith, a local archæologist, befell other carvings representing the Instruments of the Passion and similar religious symbols.

The pillars are just under 4 ft. in length. The first from the west (Fig. II, No. 1) shows at the top a castle in a six-sided compartment. It may perhaps be the castle of Castile as a compliment to the Spanish Queen. Below this is a feather<sup>1</sup> in a similarly shaped compartment. By the side of

the feather is a fleur-de-lys and another feather, both in similar compartments. In the middle of the same pillar are a Tudor rose and fleur-de-lys, both of them badges of Henry VIII. Below the fleur-de-lys is Queen Catharine's pomegranate for Granada. Another device flanks it. At the bottom by the side of the feather device is another Tudor rose and a fleur-de-lys.

The second pillar (No. 2) has a broad band round the middle with a wreath of foliage and fleur-de-lys. The third (No. 3) has a similar broad band with a delicately carved wreath of foliage and no heraldry.

The fourth pillar (No. 4) has on its central band a shaped shield with an incised device of two pierced hands. This is an unusual form of one of the shields of the Passion which, as the shield of the Five Wounds, generally shows the two hands, the pierced heart, which occurs on the second shield, and the feet of Our Lord which occur on the third and fourth.

The fifth pillar (No. 5) has on its central band the ewers of the Passion in a rough wreath of acorns. In the decoration of the upper half are the pomegranate, a castle as in No. 1, and the feather. In the lower half are pomegranates, acorns and feathers, also the castle and a portcullis.

At the middle of the sixth pillar (No. 6) are magnificently massive vine leaves, and on the next (No. 7) are bunches of grapes with leaves. These two

<sup>1</sup> Sir Algernon Tudor-Craig, K.B.E., F.S.A., suggests that it is the feather of the Prince of Wales.

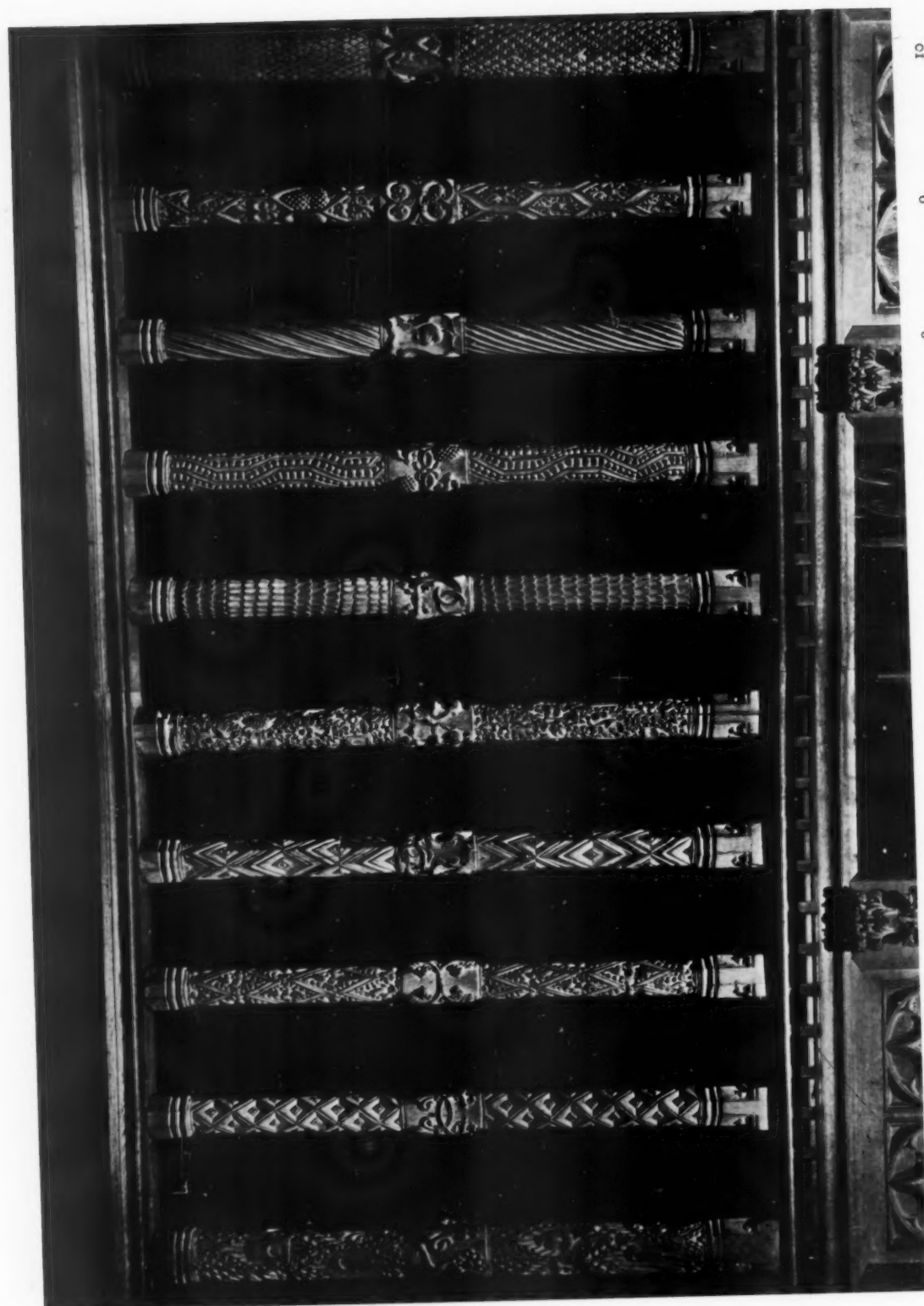


Fig. II. OAK SCREEN. Priory Church of St. Peter, Dunstable. Details of pillars. Early XVIth century.

## WOOD-CARVING ASSOCIATED WITH CATHARINE OF ARAGON

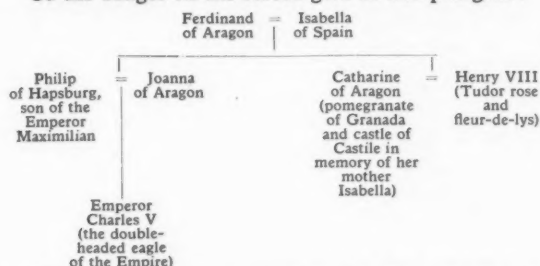
pieces of decoration would seem possibly to refer to the Mass offered in the chapel of which this was the screen.

On the eighth pillar (No. 8), with its splendid spirally carved shaft, is the pomegranate of Granada and the fleur-de-lys.

The ninth pillar (No. 9) has on its upper part Henry's fleur-de-lys, Catharine's pomegranate, and what (although it is upside down) looks like a bunch of grapes, placed beside the pomegranate as a reminder of the piety of Queen Catharine.

Finally, at the middle of the tenth pillar (No. 10), is the double-headed eagle of the Empire, placed there in honour of the Emperor Charles V, who was the nephew of Queen Catharine. There are also the crossed swords of the Passion.

So the badges on the screen give us this pedigree :



The earlier date suggested by the Rev. Dorling fits in with the accepted dating of bedposts of the reign of Henry VIII which have similar decorative treatment. There is a good deal of resemblance between them and the important collection of early XVIth century bedposts exhibited in the Victoria and Albert Museum.<sup>2</sup> They may be compared with four posts (Catalogue Nos. 338-341) having shafts carved with lozenges enclosing leaves, and near the middle of each a split pomegranate. These are dated prior to Henry's divorce from Catharine. Again a set of three (Nos. 342-344) are similar in design and belong to the first quarter of the XVIth century. The posts with their diagonal bands and fleur-de-lys, pomegranates and rosettes, very much resemble the pillars in Dunstable Church.

The style of carving on the upper parts of the posts of the well-known oak bedstead preserved in Saffron Walden Museum is also comparable.<sup>3</sup>

On the rood-screen at Holbeton in Devon, the

<sup>2</sup> Victoria and Albert Museum. Catalogue of English Furniture and Woodwork. Vol. 1: Gothic and Early Tudor, Nos. 338 to 346. Also see Macquoid & Edwards's "Dictionary of English Furniture," Vol. 1, p. 22, and Cescinsky & Gribble's "Early English Furniture and Woodwork," Vol. 1, Figs. 387, 388, 390.

<sup>3</sup> Cescinsky & Gribble, Vol. 1, Fig. 386, and Saffron Walden Museum Guide.

heraldic meaning of the vegetation is emphasized by combining half a rose with half a pomegranate, thus symbolizing the marriage of Henry VIII with Catharine of Aragon.

The pillars in Dunstable Church may, therefore, be regarded as being of first importance in that the series illustrates a variety of design comparable with bedposts of the same period (early XVIth century).

There is preserved in Luton Public Museum an oak boss (Fig. III) which came from the Old Bodleian Library at Oxford. It belongs to the early part of the XVIth century (*circa* 1509). Above the pomegranate badge of Queen Catharine of Aragon is a great crown, the whole of the front of which was sliced off after the divorce, leaving only the crown's outline. This device of the Queen's crowned pomegranate is surrounded by a Garter on which nothing of the motto, "Honi soit qui mal y pense," remains. Originally the whole device was painted and gilt—a brilliant mass of colour of which traces still remain.

The boss was exhibited at the Heraldic Exhibition held in the Birmingham Museum and Art Gallery in 1936.

The Garter is of unusual interest. The Queen was not a lady of the order. Queen Alexandra was the first queen consort to be admitted to the order, and so far as is known there is no record that Catharine of Aragon was one of the fifty ladies who received robes of the Garter. During the period 1376 to 1488 the following queens consort were among the recipients of robes of the Garter :

- 1382. Anne of Bohemia, first wife of Richard II.
- 1396. Isabel of France, second wife of Richard II.
- 1405. Joan of Navarre, second wife of Henry IV.
- 1449. Margaret of France, wife of Henry VI.
- 1480. Elizabeth Wydevil, wife of Edward IV.

Margaret, Countess of Richmond, mother of Henry VII, received robes in 1488, after which the practice of distributing robes of the Garter to women ceased.

Even these women were not entitled, in the opinion of Mr. Dorling, to display the Garter (the badge of the order) itself, so it is the more surprising to see that symbol placed about the personal badge of Queen Catharine, who never received robes.

I am indebted to the Rev. E. E. Dorling for considerable assistance in the preparation of these notes and also to Sir Algernon Tudor-Craig for helpful suggestions. My thanks are also due to the rector and churchwardens of Dunstable Priory Church for permission to have photographs taken and to the Luton Public Museum for similar courtesies.



Fig. III. OAK BOSS with badge of Catharine of Aragon  
Luton Public Museum



# A SEVENTEENTH-CENTURY FRAME

BY C. E. HUGHES



DETAIL. Carved VIIth-century Frame

A CARVED wood frame recently acquired by the Victoria and Albert Museum presents several points of unusual interest. The frame, now surrounding a portrait a few years later in date which was already in the Museum collection, belongs to the end of the XVIIth century, a period when pictures, and particularly portraits, began to play an important part in the decorative scheme of rooms. The small rectangular panelling of Tudor times still survived in many old houses, but in new ones and in those which underwent alterations big panels surrounded by bolection mouldings were coming into fashion. These large blank spaces seemed to offer peculiarly suitable accommodation for paintings, which not infrequently were made to measure and enclosed by the mouldings. Those who already possessed fine pictures introduced them as features of panelled schemes in which pilasters might appear at intervals. Applied carving was also used in the form of swags and pendants above and at the sides, and it was such work that provided Grinling Gibbons at Petworth and elsewhere with opportunities for the display of his genius as a designer and unrivalled skill as a craftsman. There were also, as in the case of the Museum acquisition, movable frames, used sometimes to enclose mirrors, which were frequently of elaborate workmanship, though inevitably less elaborate than the structures which, being permanently fixed to the woodwork of the wall, could be built up of small pieces in intricate complication, with some parts more or less detached. In the movable frames the design generally formed a continuous composition, and of this kind the Museum acquisition is a magnificent example.

Surmounted by a Marquess's coronet above a shield, the openwork pattern is formed of tendrils of vine, among which cupids are disporting themselves. Roses and other flowers are skilfully introduced, and on close examination one comes almost unawares upon a delightful collection of creatures, including snakes, butterflies, birds and lizards. The central feature at the foot is a mask surrounded by sunrays, a detail not uncommon in English work of a rather later period, and traceable doubtless to the French influence of the *Roi Soleil*.

The whole treatment of the design is exceedingly well managed. The little figures balance one another

without any symmetrical repetition of their attitudes. The trails of foliage with their fruit clusters fill their allotted spaces with natural freedom. The carving shows great vigour and accomplishment, and this is particularly noticeable in the figures, which, with hardly an exception, are beautifully proportioned and posed, and wear expressions which, unlike those of many of the amorini carved on furniture of the period, are full of charm and intelligence.

It may be noted that a late XVIIth-century tapestry in the Victoria and Albert Museum shows a design of cupids playing in a grape vine from which the designer of the frame might conceivably have taken a hint, but cupids and grape vines, with their Bacchanalian associations, were not uncommon features of decorative schemes in the period which followed the rigours of the Puritan protectorate. But whether or not the frame embodies familiar motives, the skilful treatment of the design points to the hand of a master, and one regrets that it is impossible to identify him. Unfortunately, the arms, which were doubtless originally painted on the shield, have been obliterated, and the clue to the noble patron for whom the frame was made is thus lost. Possibly he was the owner of a house which is particularly associated with the work of Grinling Gibbons or members of his school. Until quite lately carvings in this style were generally attributed to Gibbons himself, but it is more probable that they were from the hands of assistants working under his supervision. Grinling Gibbons's finest work is more minute in finish and as a rule far more complicated in design than this, but there are less elaborate carvings of his which bear some relation to it in general feeling, though perhaps a not very intimate one.

Attempts to trace the history of the frame before it came into the possession of the Museum have been no less baffling than the blank shield. Actually the acquisition is one which reflects considerable credit on the discernment of those in charge of the Department of Woodwork, and there is perhaps a moral in the story for all collectors. The piece was found in a small country antique shop, not in its present form as a frame, but as four separate strips of carving obscurely displayed one above another on a wall. It seems almost incredible that, despite the fact that the ends were cut at a mitre angle which should have suggested joining, it had not apparently occurred to the proprietor of the shop that the strips should be fitted together. There was great rejoicing in the Museum workshop when it was found that they went together with hardly a fragment missing. All that was necessary was the addition of the small moulding on the inner edge to hold the picture in place. One hesitates to mention the very small sum in pounds sterling, well below two figures, which purchased for the Museum this exceptional possession. The clear moral for amateur collectors is that even the most unlikely spots may contain treasure.



A SEVENTEENTH-CENTURY FRAME



CARVED PICTURE FRAME. Late VIIth century  
(Victoria and Albert Museum)

# TRISTRAM AND YSEULT IN TAPESTRY

BY H. C. MARILLIER



Fig. 1. TRISTRAM ATTACKING A DRAGON

ANYONE who has had occasion to make a comprehensive study of tapestries will have found that, although the range of subjects is extremely wide, they tend within those limits to be remarkably stereotyped. By far the greatest number are confined to some half dozen main categories such as the Old and New Testaments, Classical Histories from Plutarch or Livy and Classical Mythologies, Mediæval Moralities (the Virtues and Vices), Allegories, and subjects from Romance or Chivalry cover more than three-quarters of them.

Under these headings there are endless variations of the same themes. Thus the histories of David and Solomon, of Abraham, Esther and Jacob, of Alexander the Great and Julius Cæsar, of the Trojan legend, and other popular subjects, there may be as many as fifty or sixty known versions, to say nothing of countless others which have perished. Apart from simple repetitions, they were designed and redesigned by different artists for different weavers at all material periods from the Gothic or Middle Ages down to the end of the XVIIIth century, and in every centre of weaving. Besides these were certain miscellaneous groups of subjects mostly of a genre type: Hunting, Pastoral, Dramatic, Military, the Continents and Elements, the Months and Seasons, Arabesques, and, of course, Verdures innumerable, with and without animals or figures. All of these had many variations, but nevertheless possessed certain traditional features and characteristics which seem to show a conventional adherence to recognised canons of style.

The result of this general uniformity is that anyone

attempting, as I have done, to compile a classified catalogue of the tapestries which exist, finds it possible to fit nearly all the stray examples which come to his notice into some established group, like odd pieces of a jig-saw puzzle. It is not always easy, as it would be if the sets in which tapestries were woven had been kept intact, for single incidents such as a Roman battle or a General despatching a messenger might belong to any number of different histories; but the duplication or multiplication of similar sets is very often a help. One thing that the compiler of such a catalogue learns to mistrust is the fancy titles which dealers so often give to tapestries in order to enhance their interest. In the case of gothic tapestries this is especially common, and is largely due to the custom of mediæval artists of putting all characters into contemporary dress. This, combined with the somewhat stilted grouping of crowded figures in one plane, makes it really difficult to see what many subjects represent. A scene of long-robed courtiers and court ladies surrounding a princely personage inevitably suggests a mediæval court; but close examination will often show that the actual incident belongs to the story of David or of Esther and Ahasuerus. A group of armoured knights is more likely to represent some incident in the history of Alexander or Cæsar, Joshua, or even Hercules, than anything to do with a tournament, though tournaments also exist. Were it not for the fact that mediæval weavers often inserted the names of characters on their robes, the difficulty of identifying such subjects would be greater than it is. Even so, there are several well-known gothic tapestries in existence

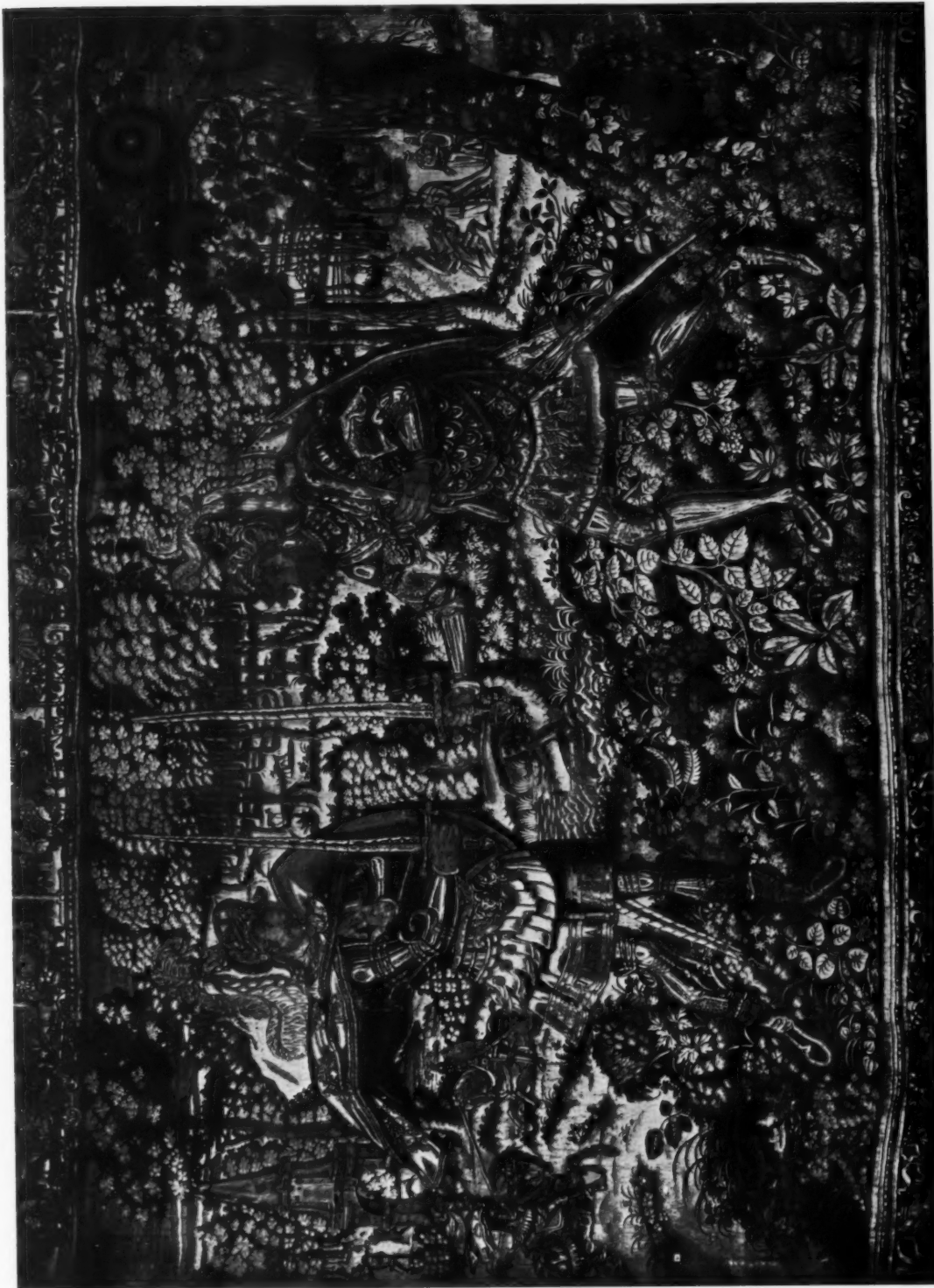


Fig. 5. THE MEETING OF TRISTRAM AND LANCELOT (?)





Fig. 4. YSEULT RECOGNIZES THE SWORD OF TRISTRAM

masquerading under romantic titles which cannot possibly belong to them.

These introductory remarks are by way of prelude to a notable fact that among all the many thousands of tapestries which have made their appearance, none has been found dealing with the subject of the Arthurian legend and the Knights of the Round Table. The subject lends itself well to tapestry. In modern times it has been enshrined in a very beautiful series by Sir Edward Burne-Jones and William Morris; but the earlier artists do not seem to have been aware of its possibilities, though the figure of King Arthur himself is familiar as one of the Seven Worthies. Consequently the appearance of a set of tapestries described as the history of Tristram and Yseult is something of a phenomenon.<sup>1</sup>

The three pieces illustrated here show sufficiently what they are like. There is little in the action to link them infallibly to the title. They might apply to many different subjects from romance. But doubt is dispelled by the one fact that on the robe of the lady brandishing a sword is woven the name Isalde. The scenes have, therefore, to be adjusted to the legendary story of Tristram, and as far as likeliness goes they might be described as follows:—

\* Denotes those illustrated.

- 1.\*Tristram attacking a dragon, an incident of the legend not recorded in Malory.

<sup>1</sup> Although it is incorporated in Malory's "Morte d'Arthur" and presumably in the "French book" translated by him, the Tristram legend seems to have had an early independent origin, and was widely known. It is represented in embroideries of the XIVth and XVth centuries (at the Cistercian convent of Wienhausen, for instance, and on a Sicilian linen quilt at the Victoria and Albert Museum), but more commonly in the XVIIth century. Dr. Kurth, who has made some notes on the subject, refers me to an embroidered cover in the Town Hall of Regensburg (Ratisbon) which has a medallion of Tristram and Yseult seeing the face of King Mark mirrored in a pool. The subject also occurs on an ivory mirror capsule at the Vatican, and on an ivory casket at the Victoria and Albert. At Erfurt there is an embroidery representation in several scenes.

2. Tristram and Yseult walking hand-in-hand in the forest. On the right is King Mark embracing Tristram.
3. Yseult riding in the forest. On the left two mounted knights are fighting with swords.
- 4.\*Yseult bearing Tristram's sword by which his identity was discovered. In a small scene before a castle on the left she finds the sword among his clothing. On the right Tristram is bathing in a sunk bath. A monkey and an eagle in the centre, and a wild cat on the left introduce a strange element into the design.
- 5.\*A meeting of two knights with upraised swords, which has been called "The meeting of Tristram and Lancelot." It might be any one of the many encounters of Tristram with alien knights, when, having "feutred their spears," and one or other being unhorsed, they laid about them with swords. The mounted portion of the encounter is shown in a small scene on the left. On the right Tristram appears to be forcing his adversary to kneel to King Mark.
6. There should be a sixth subject, but it does not appear to be recorded.

These tapestries were the property of Prince Collalto, of Schloss Südmahren, and were sold in Vienna at the end of November last year. They bear the Brussels mark, and two complicated weavers' ciphers which cannot be identified with certainty, although one has been suggested as the mark of Pasquier and Andreas de Necke, who executed some work with Hans van der Biest for Maximilian of Bavaria about the year 1600. The tapestries are richly woven with gold and silver thread, and may be dated tentatively about 1580. They were bought by the City of Munich for the Munich Opera House, an appropriate gift, as anyone will agree who has had the good fortune to hear, as I did many years ago, a never-to-be-forgotten performance of "Tristan und Isolde" in those magnificent surroundings.



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WOMAN SEATED

*From the original in the Tate Gallery (by permission)*

By EDGAR DEGAS

# NOTES FROM PARIS

BY ALEXANDER WATT



MME. FRAGONARD

By FRAGONARD

*Brought to light by M. Cailleux, Paris*

**A** MOST impressive exhibition of paintings by Cézanne is now taking place at the Galerie Paul Rosenberg. This is being held on the occasion of the centenary of the Master of Aix. The only chance one has of viewing these thirty-five canvases is in the early morning. There are so many visitors in the afternoon that it is almost impossible to move round the gallery. M. Rosenberg is to be congratulated on having brought together such an interesting ensemble permitting a comprehensive study of the whole range of Cézanne's work. Forty-one years of struggle and research are represented here, dating from the "Portrait du Nègre Scipion" (1865) up till the year of his death with the "Portrait de Vallier" (1906). Eleven of these paintings are here shown for the first time, so this exhibition may justly be claimed an important one. Eight only of these thirty-five masterpieces were exhibited at the great Cézanne exhibition held at the Orangerie in 1936.

The eleven paintings which are here on public view for the first time date from 1883 to 1894. Students will find them veritable revelations of eleven years of discovery and experiment. Mrs. Chester Beatty has lent generously from her famous collection three of these comparatively unknown works, "Pichet et Fruits sur une Table" (1887), "Allée à Chantilly" (1888) and "Baigneurs" (1894). These hang near her famous "Vase de Tulipes," of the same year, which is one of the most admired of all Cézanne's canvases. M. Rosenberg has also influenced Samuel Courtauld to lend his imposing "Grands Arbres au Jas de Bouffan"

(1887) for the first time. The same applies to Matisse's remarkable little "Portrait of Madame Cézanne" (1887); and Baron Napoleon Gourgaud's "Baigneurs," of the same composition and year as that of Mrs. Chester Beatty's. Rivalling these astonishing works are the better known "Nature Morte" (1873), originating from the collection of Dr. Gachet; the searching "Portrait de l'Artiste" (1876), from the Laroche Collection; the sentimental and cynical "Arlequin" (1890), perhaps the finest of the Harlequin series, from the celebrated Pellerin Collection; Dr. Reber's "Garçon au Gilet Rouge" (1895), which has been widely exhibited in Germany; the surprising "Château Noir" (1904), an explosion of genius, originating from Claude Monet's collection; and one rare canvas, "Le Rocher Rouge" (1900), shown for the first time, from the Vollard Collection. I am disappointed that Vollard has lent only one Cézanne from his secret collection to this remarkable exhibition. He could have startled us so pleasantly with some more unknown masterpieces.



"ARLEQUIN"

By CÉZANNE

*Exhibited at the Galerie Paul Rosenberg, Paris*



"LES DEUX SŒURS." By RENOIR. *Canonie Sale : Galerie Charpentier*

The celebration of this centenary, which marks a new era in the history of the conquests of modern art, will probably be repeated in London in the very near future.

An exhibition of paintings by Rouault is now taking place at the Galerie Petrides. But, like every other exhibition of the works of this contemporary genius which has been organised in Paris during the past five or six years, this show is disappointingly small. It is complained that important paintings by Rouault are extremely rare, and that there are not a sufficient number obtainable to form a large exhibition. But I refuse to believe that it is any more difficult to bring together twenty-five outstanding Rouaults than the same number and quality of paintings by Picasso, who every now and again is given a significant showing. There are collectors who own numerous fine canvases by Rouault, but who keep the fact secret and refuse to reveal to the public his astonishing mastery. The hoarding of such artistic wealth should not be allowed. There is little difference nowadays between private collecting and private dealing: a few years hence the market will be flooded with Rouaults at huge prices. It is time at least that a really representative exhibition of the art of Rouault was organized, for he is, I think, one of the five or six greatest painters living to-day.

The exhibition at the Galerie Petrides proves again that there is only one Rouault; of one style and one period. He stands alone, a violent expressionist. One thinks of him as a religious recluse, a monk who has retired from the world to spend the rest of his days making stained glass paintings to illuminate the corruption of humanity. He paints the ugly and the bestial, and his enraged, religious spirit would seem to have revolted so vehemently that his attitude, as expressed in his art,

is one of scornful indifference. Yet, in certain of his works, one perceives a persistingly humane and tragic element. I bring to mind the profoundly emotional "Exodus," a magnificent gouache which I saw recently at the Galerie Bing. In the present exhibition we are shown the twisted, mocking faces of his judges (recalling the mean, grinning barristers of Daumier); the pathetic and suicidal expression of his clowns; and the dry and frightening sensuality of his female figures. Even in his early landscapes one feels an innate tendency to express the absurd, naïve, brutal, cynical, dramatic aspect of life. No doubt the fact that he was born one night (May 27th, 1871) in a cellar, in the Belleville quarter, during a bombardment at the time of La Commune, and that he was apprenticed at the age of fourteen to a worker in stained glass, accounts for the rare and peculiar quality of the art of Rouault.

M. Cailleux, the Paris expert who has rediscovered numerous important paintings by XVIIIth-century artists, has just brought to light an unknown portrait of Madame Fragonard. The spouse of this brilliant master of the brush was herself a talented portraitist. Marie-Anne Gérard was born in Grasse in 1751. At seventeen years of age she was sent to Paris to earn her living. But it was soon evident that she had a greater aptitude for painting than for commerce. She was decorating fans and painting miniatures when she met the successful Fragonard, who was then thirty-seven years of age. She became one of his pupils, worked with him and, finally, in 1769, married him.

One may well say that this painting does not flatter the lady, but then other contemporary portraits prove that Madame Fragonard was hardly pretty. At eighteen years of age she was a sturdy, healthy girl with heavy



## NOTES FROM PARIS

features and little taste in her manner of dressing. Although she was considered somewhat vulgar from outward appearance, she charmed with her frank and friendly nature and sense of humour. Even if some of her miniature paintings were touched up by her illustrious husband, others definitely ascribed to her are of a fine enough quality to have been considered to be by the hand of Fragonard himself. This artist wife was also a good housekeeper, it seems. Her younger sister, Marguerite, who was also a talented painter and who, incidentally, became Fragonard's mistress, called her "the cashier." In all, Fragonard led a happy and contented life, thanks to the honest and humorous character of his wife who, with her sister, his mistress, and his son were all painters of merit.

The dispersal of the Canonne Collection was one of the outstanding events in the February salerooms. On the 19th, M. Alphonse Bellier hit good prices with his hammer in the auction of a number of fine Impressionist canvases from this well-known collection. The ensemble of fifteen drawings, water-colours and pastels, and fifty-six paintings fetched a total of 3,055,000 francs. A Cézanne landscape, "Le Pilon du Roi, vu de Bellevue," was sold for 542,000 francs. Renoir's charming "Les Deux Soeurs" fetched 330,000 francs and two others went for 200,500 francs and 155,000 francs. Monet's "La Cathédrale Rose" was bought by the Belgrade Museum of Prince Paul of Serbia for 172,000 francs. "Le Pont de Moret à l'Automne," by Sisley, fetched 150,000 francs. Among works by living painters two landscapes by Bonnard were knocked down for the satisfactory sums of 75,000 francs and 46,000 francs.

The number of exhibitions organized abroad this year—the New York International Exhibition, the San Francisco Exhibition, the Exhibition at the Metropolitan Museum, the exhibition organized by Prince Paul of Yugoslavia at the Belgrade Museum—which have called for the loan of many of the leading works from the Louvre and the provincial museums of France, seem to have robbed the French authorities of ideas for exhibitions in Paris. Indeed, there have been very few shows of any real interest held in the French capital for a period of nearly eight months now. But the Orangerie Museum, for one, cannot be left empty. The Direction des Musées Nationaux, therefore, decided to exhibit in Paris a collection of masterpieces from the Musée de Montpellier. This was opened to the public on March 14th.

The idea of showing in Paris the principal works from the provincial museums is not a new one. M. Escholier, when at a loss, four years ago, for the subject of an exhibition, adopted the same theme and organized the exhibition of "Les Chefs-d'Oeuvre du Musée de Grenoble." Those who have little opportunity of visiting the museums of France are at least glad to be able to view their prized possessions in the capital. I am sure that if the same idea was adopted for the showing of masterpieces from the provincial museums of Britain, it would meet with marked success with the London public.

The annual Salon des Artistes Indépendantes was opened at the Grand Palais on March 15th. This included a retrospective exhibition of the works of Cézanne. It will be interesting to compare this with the present Rosenberg show.



ITALIAN CABINET, decorated in the Chinese taste in ivory and gold on a red lacquer background  
In the possession of Galerie Voltaire, 33 Quai Voltaire, Paris

# NOTES FROM NEW YORK

BY JAMES W. LANE



PORTRAIT OF JEAN DE CARONDELET By JAN GOSSAERT (Mabuse)  
*In the Worcester-Philadelphia Exhibition of Flemish Painting*

ONE might well ask, so many have been the great, monumental shows of Flemish painting in the last thirty years,<sup>1</sup> what it is that that art possesses which speaks so powerfully to us moderns. Technique, that marvellous process of painting in oil so that an enamel-like surface results, it of course has, even though "the Van Eycks," contrary to what was only recently thought, did not invent it. But it has much more than technique. I would like to think it is the presentation, as M. van Puyvelde asserts, of most realistic, workaday figures whose fineness of mood, contemplativeness, shows them engrossed in the absolute. Hence, their mysterious grandeur and reserve. I would like to think that this absorption is what appeals to us, were we not such an irreligious generation. In M. van Puyvelde's words, too often the spiritual import of these paintings escapes us. What I find more credible is that Flemish painting speaks to us aesthetically. It has organization. Though it is full of details, it is not an art of clutter. There is no daubing. We of to-day like precision, austerity, the clearing away of the fuzzy, the irrelevant, and the inexact. There have been many periods of clutter in art—Rubens went in for it, and I do not like Rubens—but the periods of non-clutter are much more refreshing, and that is why Flemish painting from 1450 up to, but not including, Rubens appeals to us to-day.

The very wonderful exhibition, possibly the most wonderful we shall in our lifetime see here, of Flemish painting which opened at the Worcester Museum and then went to the Philadelphia Museum, where it will

be shown until April 25th, refreshed eye, mind, and soul. Sponsored by the Belgian Government, which allowed M. van Puyvelde to bring over twelve pictures from his *Musées Royaux* at Brussels and some thirty others from Belgian public and private collections, this exhibition added to the works from Belgium a good part of the most famous Flemish collection here in America, sometimes called the best Flemish collection outside of Belgium, the John G. Johnson Collection of Philadelphia. With a sprinkling of paintings from other American sources the exhibition comprised 125 pictures in all.

First and foremost in preciousness is Jan Van Eyck's tiny panel from the Johnson Collection, "St. Francis Receiving the Stigmata." Five by five-and-three-quarter inches, it is one of America's few Van Eycks and was painted about 1438. A deathless vitality pervades it. A slightly larger panel, lent by the Detroit Institute of Arts, "St. Jerome in his Study," and dated 1442, is attributed to both Jan and Petrus Christus. Coming next in point of time to the mysterious Robert Campin, I must tell you that the most exquisite portrait in my opinion in this exhibition is his "Princess of the House of Savoy," from the Dumbarton Oaks Collection in Washington. Though the old-rose dress with bat-winged coif in which the princess, presumably Marie of Savoy, is attired keys the whole picture darkly, the noble, forceful face of the sitter, who upon the death of her husband, Filippo Maria Visconti of Milan, became a nun, is unforgettable in its beauty. From the Johnson Collection come two of the four Van der Weydens—a Crucifixion and a portrait of the Virgin and St. John. Of the former, the late Roger Fry wrote: "It is a very original design, a genuine discovery of how to express a poignantly

<sup>1</sup> Exhibitions of Flemish art have been at Bruges, the *Toison d'Or*, 1902; at Brussels, "Flemish Landscape," 1926; at Burlington House, 1927; at Antwerp, 1930; at Brussels, 1934; and at Paris, "Van Eyck to Brueghel," 1935.



"THE UNFAITHFUL SHEPHERD"

*In the Worcester-Philadelphia Exhibition of Flemish Painting*

By PIETER BRUEGHEL the Elder



STILL LIFE WITH NAUTILUS CUP By W. KALF  
From the Exhibition at the Schaeffer Galleries, New York City

dramatic idea by the disposition of the main masses and by linear rhythm in which the figures are described." Fry, however, said nothing of the background of brilliant red against which Our Lord is placed. That gives as much effect as the draughtsmanship. These two panels, according to the catalogue, are universally accepted not only as works by Van der Weyden but among his most distinguished. "The pictures are usually described as the central and left wing of a triptych or, according to Fierens-Gevaert, 'the reverse sides of the wings of an altarpiece.'"

Quite my favourite picture for colour and composition is the superbly clear "Pietà," by Gerard David, from the Johnson Collection. This type of composition reappears in pictures by Van der Weyden, Bouts, Memling and Isenbrandt. While the dark rocks at the left were inserted after the picture had been taken from the original triptych of which it was the central panel,<sup>2</sup> the gloriously apple-green hills to the right help to give this painting its very luminous, fresh quality. A fine David from the Musées Royaux is "La Vierge à la Soupe au Lait," with the Infant Jesus holding a wooden spoon. The best portraits of men, excluding the wonderful St. Francis, tanned but not emaciated, in the Van Eyck, are by Gossart or Mabuse and Simon Marmion. The former, from the Van der Veken Collection in Brussels, is of Jean de Carondelet, a tempera on panel. There is a part of Carondelet's lower right cheek, appearing in a higher light, which seems unshaven. The unusual size of the canvas, much wider than tall, emphasizes the black spreading garment which cloaks the sitter's great lean strength. Of the four Patinirs, three are Rests on the Flight into Egypt. The one from the Johnson

<sup>2</sup> The side panels are now in the Philip Lehman Collection, New York.

Collection is the most beautifully painted and the simplest, while the one from the Minneapolis Institute of Arts is the most dramatic and interesting, iconographically. In the latter much more is made of the wheat field that chokes off the pursuit of the fugitives.

Some out of the ordinary genre pictures have been gathered for the Worcester-Philadelphia Exhibition. For instance, there is Pieter Aertsen's very strong portrait and composition of "The Cook" a still-life with, one might say, a purpose. The Musées Royaux lent this XVIth-century work, which is dated on the chimney, 1559, while the Musée Communal of Courtrai lent Roeland Savery's "Sack of a Village." Baron Coppée, of Brussels, lent two of the most interesting genre scenes—Sebastian Vranckx's "Battle of Knights" and a little winter landscape by Pieter Brueghel the younger. Pieter the elder was best represented by the Johnson Collection's "Unfaithful Shepherd," a panel of great sweep and power.

Preceding these Flemish masterpieces to the Philadelphia Museum was a show there of the works of Blake. William Blake was an incomparable artist and religious thinker, and most of his works are of an incomparable rarity. As he told Hayley, he was drunk with intellectual vision whenever he started to draw or engrave. "Did you ever see a fairy's funeral, madam?"<sup>3</sup> he once said to a lady who happened to sit by him in company. "Never, sir," was the answer. "I have!" said Blake, "but not before last night. I was walking alone in my garden; there was great stillness among the branches and flowers, and more than common

<sup>3</sup> Quoted by A. Edward Newton in the preface to the catalogue.



CALEB WHITEFOORD By GILBERT STUART  
From the Exhibition at Messrs. M. Knoedler & Co. Inc., New York City



## NOTES FROM NEW YORK

sweetness in the air; I heard a low and pleasant sound, and I knew not whence it came. At last I saw the broad leaf of a flower move, and underneath I saw a procession of creatures, of the size and colour of green and grey grasshoppers, bearing a body laid out on a rose-leaf, which they buried with songs and then disappeared. It was a fairy funeral!" On such and more terrible thoughts were his verse and his art fed. The human forms Blake painted are smooth and supple, but they are whisked about in wild streams of air. The exhibition was composed of 280 items—books, manuscript pages, leaves with illustrated plates, marvellous water-colours, many drawings, and single prints. Nearly all of Blake's writings were involved here, and fifty lenders, individuals and institutions supported the show.

There are beautiful Tintoretto's in this country, but not until this February and March was a Tintoretto exhibition given in the United States. This very important loan exhibition at the galleries of Durlacher Brothers was made up of eleven canvases, six from museums, including the softly-coloured Titianesque "Portrait of a Moor" from the Morgan Library, and five from private collectors. I think Tintoretto in his scriptural and mythological scenes to be one of the most dramatic painters in the world. The sense of bodily impact given out by the figures in his canvases hits the observer, too, with all the suddenness of an electric shock, and you brace yourself for, as it were, the bruising encounter of a rigger scrum, for Tintoretto's figures are in earnest. Compare Veronese. He can paint figures in positions often analogous to those which Tintoretto's assume, but they are in statuesque positions, and it would need dynamite, not drama, to move them. Of such vital pictures Mr. Askew, in the Durlacher Galleries, was able to exhibit the remarkable oil of "Hercules and Antæus"

from the Wadsworth Athenæum, the two pagan protagonists in which are ominously linked in an almost swastika-shaped design; of "Christ on the Sea of Galilee," lent by Mr. Arthur Sachs, which was illustrated in this letter last April in the account of Knoedler's Venetian show; and "The Baptism of Clorinda," lent by Mrs. Frank Logan, of Chicago. The "Hercules" dates from about 1568 or 1570. The "Christ on the Sea of Galilee" is much in dispute, A. L. Mayer calling it an early work, Tancred Borenius a middle, and Lionello Venturi a late. The "Baptism of Clorinda" is dated by Venturi about 1582, but Berenson calls this a late work. The subject of it comes from Tasso, the "Gerusalemme Liberata," which was printed in 1581. The portraits are the

harmoniously keyed but vari-coloured "Portrait of a Moor" in caramels, pinks and blue-violets; the Boston Museum's "Alessandro Farnese," a study in grey and orange accessories; Mr. Dalton's "Portrait of a Senator," an amplitude of robe not answering to a lack of amplitude of face; and the "Portrait of Tommaso Contarini" from the Kansas City Museum.

"Seventeen Masterpieces of the Seventeenth Century," I believe, rather intrigued many people into the Schaeffer Galleries to see a display of Dutch paintings, the majority of which were of the greatest originality and quality, and were lent from the collections of Messrs. Katz of Dieren and by H. E. Ten Cate of Almelo. One of the most intriguing pictures was a still-life masterpiece by Willem Kalf, the painter who, perhaps more than the other prolific still-life painters of about 1650 in Holland, was distinguished for clean-cut design, wooing textures, and glorious colours not only directly but in reflection. The artistically peeled lemons—which over here become "horse's necks" as they are slipped into the drink of the same name—that spiral down from Kalf's plates spiral down also in the still-lives of his contemporaries, Van Beijeren, Vasquez, Clæsz, and Heda. The fruit, according to their *trompe l'œil* precepts, always looks juicy. Another masterpiece, peculiarly pleasing to me, was Hercules Seghers's "Landscape," showing a watercourse almost Flemish, with great knolls, hills, and cliffs such as those that obtain near Givet rising from the river. Salomon Ruysdael's "River Scene" was painted in that fine pen-pointed brushwork which outlines small details like rigging or, as in this case, the structures of beech seedlings canted in towards the river. The grandly coloured De Hoogh in this exhibition, the "Delft Courtyard," will be in the World's Fair Show, and I will discuss it later.

Knoedler and Co. had also a fine February exhibition of "Portraits of Washington and other XVIIIth-century Americans." In those times Blackburn, Copley and Earl were, I think, the best portraitists working over here, and although Gilbert Stuart had recently returned from Dublin and London, his spirit, it seems to me, is more than a little that of the XIXth century, in which, in 1828, he died. He has the glibness and the professionally painter-like approach of Lawrence. His "Caleb Whitefoord," if five years ago attributed to Reynolds, who somewhat influenced him anyway, is the mark of Stuart's quality. Theus and Wollaston, two other XVIIIth-century artists working much in Philadelphia, had stylisms, but, with Robert Feke, usually acquitted themselves of strong unfumbling work.



PORTRAIT OF ALESSANDRO FARNESE  
By TINTORETTO  
Courtesy of the Boston Museum of Fine Art

## BOOK REVIEWS

THE ROYAL PAVILION: A History of the Royal Pavilion, Brighton. By H. D. ROBERTS. (*Country Life*.) 21s. net.

Few buildings have suffered so many transformations in a short time as the Marine Pavilion at Brighton. The simple classical building designed by Henry Holland for the Prince of Wales in the 1780's was described by a contemporary as a "striking object." Mr. Roberts (who was for a long time guardian of the Pavilion) traces the stages by which Holland's Pavilion was transformed into a still more "striking object," Nash's "Kremlin." Some additions were made to the building between 1801 and 1804; but in 1802, the presence of some rolls of Chinese wallpaper caused the Prince of Wales to adopt the Chinese taste for the interior. An even less familiar style was reserved for the exterior, which was Indianized under Nash. The Prince was interested in a unique Hindu building, Sezencote, in Gloucestershire, a house built in "a rich golden stone" for Sir Charles Cockerell, of the East India Company. An octagonal room pierced with frets was his especial envy. Repton was commissioned to draw up plans for transforming the Pavilion, which his Royal client described as "perfect." Repton, however, was dropped and Nash was employed, beginning work on the Pavilion in 1815. The process of converting the late Georgian classic house into a small Indo-Chinese palace was a slow one, and the Pavilion was still unfinished five years later. Its stages are clearly set out by Mr. Roberts in this well-documented and generously illustrated history. The oddity of the Pavilion offended critics and visitors. Hazlitt, who saw the building in 1824, writes that it is "like a collection of stone pumpkins and pepper boxes: it seems as if the genius of architecture has at once the dropsy and the megrims. Anything more fantastical, with a great dearth of invention, was never seen." The cost of the Pavilion was fabulous. Mr. Roberts in his summary gives it

as over £500,000, and this does not include the complete accounts for its furnishing. And, after all, the Prince, when he came to the throne, seemed to lose all interest in it, probably because his mind was bent on the transformation of Buckingham House into Buckingham Palace and the Wyattville alterations to Windsor Castle. After 1845 it was no longer used as a Royal residence, and shortly afterwards it was stripped of its furniture and sold to Brighton Corporation.

The inconsistent Chinoiserie of the interior have a greater appeal. The Prince Regent's own explanation of his adoption of the Chinese style "because the French at the time were so unpopular that he was afraid of his furniture being accused of Jacobinism" is improbable. He probably played with the rôle of a powerful Eastern potentate, and the display of cushions and perfumes described by Princess Lieven must have filled in the Oriental *cadre*. Alison (in his "Essays on Taste") explains that the vogue of Anglo-Oriental Art was due to association, and perhaps George IV also admired this art because it brought to mind "those images of Eastern magnificence and splendour of which we have heard so much and which we are always willing to believe because they are so distant." Some idea of the Pavilion's interior when furnished may be obtained from Nash's

illustrations (reproduced in this book), and also from some rooms in Buckingham Palace, where much of the Pavilion furniture is grouped. The present state of the Pavilion is much improved, and though "gone are the tall pagodas of porcelain, the Chinese fishermen in their alcoves with lanterns as their catch, the gilded and silvered sofas with their dragon motifs, the lamps shaped like gigantic tulips," several of the rooms, such as the saloon and the banquetting room, witness to a careful restoration.

J.



CLOCK OF ORMOLU AND PORCELAIN, ROYAL PAVILION, BRIGHTON

(See review)

## BOOK REVIEWS

ANGLO-SAXON ART. By T. D. KENDRICK. (Methuen.) 25s. net.

Mr. Kendrick, by publishing his recent lectures on Anglo-Saxon Art in an expanded form and with a wealth of illustrations, has placed students of the subject deeply in his debt. Certainly the obligation should not be confined to specialists. This learned and eloquent survey, with its constant emphasis on the æsthetic interest, should do much to dispel the widespread if ill-founded notion that the study of so remote a period implies a vast deal of archæology to a minimum of art.

This book ranges from the Celtic and Romano-British origins to the foreshadowing of Romanesque in the Wessex of Alfred; omitting the last Saxon phase of the Viking period, to which Mr. Kendrick promises to return. The main theme is stated at the outset, and adhered to steadily despite the formidable complexity of the subject matter. It is the story of a "protracted series of conflicts between the mutually irreconcilable principles of the barbaric and the classical æsthetic systems." Barbaric Art offers to satisfy by means of dynamic abstract patterns and organic forms in terms of inorganic or Surrealist symbols. To this, Classical Art opposes naturalism: on the one hand a kaleidoscope, on the other a mirror. The term "Surrealist" employed by Mr. Kendrick serves to remind us that this opposition is permanent. Here, through a thousand years, is set forth, with an impressive command of all the relevant material—sculpture, bronzes, jewellery, mosaics, manuscripts and textiles—the constant struggle of the barbarian creative instinct to assert itself against an alien and imposed official art. A number of important questions of chronology and provenance are raised, and the author's conclusions are enforced by means of a most elaborate critical analysis establishing stylistic parallels between innumerable individual objects in a diversity of materials. Though the felicity of Mr. Kendrick's appreciations is justly to be admired in the case of such celebrated masterpieces as the Witham Shield or the Kingston Brooch, to cite two at random, the suspicion is hard to suppress that in some of his critical pronouncements barbaric technical incompetence is confounded with abstract æsthetic qualities; in fact, that when the artist merely bungled his job he gets credited with purposeful distortion and the result with occult significances. To turn from the glowing description of the stone head from Carlisle to a photograph (Fig. IX) is surely to suffer sharp disillusionment, while to most readers the passage which celebrates the beauties of Pervica's tombstone (Fig. XI) must seem merely comical when contrasted with the object. It is the more regrettable that Mr. Kendrick should undermine confidence in his judgment by such perversities, when the bulk of his criticism proves that he has a most sensitive appreciation of the essential qualities of Anglo-Saxon art.

R. E.

THE DIARY OF AN ART STUDENT OF THE NINETIES. By ALFRED THORNTON, N.E.A.C. (1895). (London: Sir Isaac Pitman & Sons, Ltd.) 6s. net.

This little book is likely to receive less attention than it deserves, mainly owing to its misleading title. It is not a diary in the true sense at all, but an account of the movements in art during the last forty or fifty years and the repercussions they had on the public and

on artists' societies from the Royal Academy to the London Group. The late Mr. Thornton was as good a writer as he was an artist, and his own views are clear and well balanced. Moreover, occasionally he allows a gentle sense of humour to enter his style, as when he says, speaking of the 'nineties: "... and the heels of serious women were invariably low"; or of the advent of psycho-analysis: "... Ladies of fashion, disregarding the danger that lurks in a little knowledge, used to analyse their chauffeurs, sometimes with unfortunate results, since chauffeurs are a good-looking race." But these are asides. The main theme is art and the Olympians—D. S. MacColl, Roger Fry, Sickert and Steer. Nevertheless, a little more about Alfred Thornton—now, alas, no longer with us—would have been welcome.

H. F.

## BOOKS RECEIVED

MAJORCA. The Diary of a Painter. Written and Illustrated by FRANCIS CARON. Edited by PAUL FRISCHAUER. (Cassell and Co., Ltd.) 8s. 6d. net.

MODELLING FOR AMATEURS. By CLIFFORD and ROSEMARY ELLIS. "HOW TO DO IT" SERIES No. 20. (London: The Studio, Ltd.) 7s. 6d. net.

GARDENS AND GARDENING, 1939. Edited by F. A. MERCER. (The Studio, Ltd.) 7s. 6d. wrappers; 10s. 6d. cloth, net.

SITZMÖBEL AUS SECHS JAHRHUNDERTEN. 423 Stühle, Sessel, Bänke und Sofas aus Deutschland, England, Frankreich, Holland, Italien, der Schweiz und Skandinavien. Herausgegeben von HERBERT HOFFMANN. (Julius Hoffmann Verlag, Stuttgart.) Bd. RM. 24.

This is a useful picture book of seats of all kinds—from the three-legged stool and bench to the day-bed and sofa—illustrated in over four hundred examples from different countries, and covering, as the title indicates, six centuries. The book is not intended as a book of reference for collectors and dealers so much as for modern furniture designers, it being the compiler's belief that good modern design can only spring from a knowledge of the past.

LANDSCAPE PAINTING IN PASTEL. By LEONARD R. SQUIRRELL, A.R.W.S., R.E. (London: Sir Isaac Pitman & Sons, Ltd.) 5s. net.

A CHART OF THE ARTS. By H. BEDFORD. (Kegan Paul.) 10s. 6d. mounted and rolled; 5s. folded; net.

PAINTER AND POET. Studies in the Literary Relations of English Painting. The Charles Eliot Norton Lectures for 1937-1938. By CHAUNCEY BREWSTER TINKER. (Cambridge: Harvard University Press. London: Humphrey Milford, Oxford University Press.) 15s. net.

THE ART OF GLASS. Illustrated from the Wilfred Buckley Collection in the Victoria and Albert Museum, London. By WILFRED BUCKLEY. (The Phaidon Press. London: George Allen & Unwin, Ltd.) 10s. 6d. net.

EYES ON AMERICA. The United States as seen by her Artists. Introduction and Commentary on the Illustrations by W. S. HALL. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 10s. 6d. net.

WESTERN EUROPEAN COSTUME. Thirteenth to Seventeenth Century, and its relation to the Theatre. By IRIS BROOKE, A.R.C.A. (George G. Harrap & Co., Ltd.) 18s. net.

RICHARD UPJOHN, Architect and Churchman. By EVERARD M. UPJOHN, Assistant Professor of Fine Arts, Columbia University. (Columbia University Press, New York. Humphrey Milford, Oxford University Press, London.) 20s. net.

EARLY GERMAN ART AND ITS ORIGINS. From the beginnings to about 1050. By HAROLD PICTON. With a foreword by Professor JOSEF STRZYGOWSKI. Illustrated by Photographs, Sketches and Plans. (London: B. T. Batsford, Ltd.) 21s. net.



## A PORTRAIT BY LUCAS CRANACH THE ELDER



PORTRAIT OF KASPAR SCHOPPIUS By RUBENS  
*In the Pitti Gallery, Florence*

THE "Portrait of a Nobleman" in the collection of N. A. Argenti in London, the subject of our colour plate, is a very unusual example of Cranach's work. Against a strong red ground a stylishly clad young man, with his right hand on his hip and left hand grasping his sword-hilt, looks at the spectator with suspicious mien. The portrait is arresting not only by reason of the personality of the sitter, who unfortunately cannot be identified, but for the high quality of the workmanship.

In the days of Beau Brummel the correct bearing for a dandy was one of careless and disdainful arrogance. In Renaissance times a look of enterprise and spirit were the essential hall-marks of the man of fashion; the hand grasping the sword so firmly spoke of future deeds. And yet, most of the sitters were not youthful warriors or mercenaries but often just Humanists, whose weapon should have been a pen rather than a sword.

Special significance was then attached to dress; the man of culture was required to dress well and in accordance with etiquette. To-day we can no longer solve the meaning of many of the details of these laws of fashion; the various hat-medallions, for instance, were they connected with a patron saint, a students' association or a lady-love?

We can find the prototype of this "Portrait of a Nobleman" in Titian's familiar "Portrait of a Young Man" (with his left hand on his sword-hilt) of about 1520 in the Alte Pinakothek in Munich. Already here Titian has made use of the hands to express certain charac-

teristics of the sitter's personality. But in consonance with the classical tendencies of his time he preferred the severity of the half-length portrait with a single unbroken outline to the three-quarter face with greater movement which was to meet with such favour. As shown by certain examples from the work of Pontormo, Bronzino and Salviati, the change apparently occurred shortly after 1520, among the Florentine Mannerists, and was, without doubt, partly due to a change in fashions of dress.

It is not unlikely that Cranach, who, from early days—as evidenced by the portraits of Dr. Johannes Cuspinian, the historiographer, and Dr. Johann Stephan Reuss, Rector of Vienna University, as well as of their wives—enjoyed equally close relations with Humanistic circles as with Italian art (Cranach was eventually to meet Titian), was inspired to paint this "Portrait of a Nobleman" through contact with the Florentine Mannerists. It is the only example of its kind in German painting before the middle of the XVIth century. In the latter part of the century the style spread to all countries, with the exception of England, where that created by Holbein continued to rule for many years. The portrait by Jacopo Tintoretto, dated 1554, recently acquired by the Barber Institute at Birmingham<sup>1</sup>, is an especially noteworthy example of this style, which reached Venice about 1550. The portrait of Kaspar Schoppius, the Humanist, painted by Rubens<sup>2</sup> in Rome in 1606 shows how long it remained in vogue.

A. SCHARF.

<sup>1</sup> Cf. *The Burlington Magazine*, October, 1937, p. 153.

<sup>2</sup> Traditionally ascribed to Velazquez. Recognized as work by Rubens by L. Burchard, cf. *Pinacotheca*, July–August, 1928, p. 12.



PORTRAIT OF A YOUNG MAN By TINTORETTO  
*In the Barber Institute, Birmingham*



PORTRAIT OF A NOBLEMAN

By LUCAS CRANACH the Elder

*In the collection of Nicholas Argenti, Esq.*



# THE LEONARDO DA VINCI EXHIBITION, MILAN

WHILE the citizens of Florence are paying homage to Medicean splendours, the Milanese are also organising a very noteworthy exhibition for the summer of 1939. It will be a "one man show," devoted to the life and works of Messer Leonardo da Vinci whose popular renown, beyond the cognoscenti, is chiefly based on two paintings, the "Mona Lisa" and the much reproduced "Last Supper."

If that were all—if, indeed, such an exhibition were forced to be content with assembling as many of the master's paintings as possible in one place—its scope would be sadly circumscribed. Leonardo's output was small compared with that of most of his contemporaries, and, during the last ten years of his life—he died in 1519 at the age of sixty-seven—it was literally nil.

Leonardo da Vinci was one of the greatest of all the Renaissance painters. But he was more than that. He was an intellectual giant consumed by a passion for truth, which drove him pioneering into the tangled thickets of superstition and prejudice which passed for science in the XVth century.

It is recorded that when, at the ripe age of thirteen years, he entered the "bottega" of that admirable painter Verrocchio, he never permitted his years to curb either his criticism or his curiosity. Even at the height of his tremendous powers, Art was not enough for Leonardo. A lesser man could have found happiness in the possession of a soaring creative imagination and a technique responsive to its every demand. There was in him something of the eternal child; his whole life was one vast question. Mathematics, astronomy, geology, geography, botany, medicine, anatomy, hydraulics, music, aerodynamics, sculpture and architecture came one and all within his province, and to each he made his contribution.

His society no less than his services were eagerly sought by popes and princes; the Medici employed his brush, and Cesare Borgia turned his engineering talents to good use during the Romagnan campaign. He spent



HEAD OF A BOY  
From the Louvre  
*Leonardo Exhibition, Milan*

some years at a French court, and Francis I of France was one of his greatest admirers.

When Leonardo died, in 1519, at Ambroise in France, the vast mass of scientific and artistic material which he left was taken to Vaprio, near Milan. Shortly afterwards the collection was dispersed. Leoni, a sculptor at the court of King Philip II of Spain, succeeded in preserving portions of the manuscript, which he made up into a volume known as the "Codice Atlantico."

When Napoleon entered Milan in 1796 he seized the Codice and deposited it, together with other of Leonardo's works, at the Bibliotheque Nationale of Paris. By the Treaty of Vienna, most of the manuscripts were returned to Milan, but some still remain in France.

The labour of arranging and deciphering Leonardo's notebooks was enormous, for he wrote a small and by no means easy hand to read; he

wrote whatever happened to come into his mind, and not infrequently he indulged in deliberate mystification. Many astonishing facts emerge from the mass of manuscript, the most remarkable being that he not only conceived but actually designed an armoured car, a submarine and a man-powered aeroplane before the birth of the XVIth century.

Such is the universal genius, in honouring whose memory Milan honours herself. The infinite variety of the man no less than the infinite pains that are being taken over the exhibition are best illustrated by the fact that 120 students and scholars have for months past devoted their time to an exhaustive analysis of his work. This body was sub-divided into committees, each one of which was entrusted with a single branch of Leonardo's manifold interests. Manuscripts, drawings, prints and engravings, scientific instruments, musical instruments and sculptures have been assembled from all parts of Europe in order to present as detailed a picture of the man as possible. His Majesty the King is lending a collection of nineteen drawings by Leonardo from Windsor Castle; the British, the Ashmolean and other museums and collectors are also contributing to



## A P O L L O

the exhibition from England, Germany, France, the U.S.A., etc.

One of the most interesting features will be a series of models constructed to the designs of the man himself. His library will be reconstructed, and to give a proper perspective, place will be found for the works of his pupils and contemporaries.

### ENTRANCE HALL

Common to the Leonardo da Vinci Exhibits and the Inventions.

### ROOM No. 1

**INTRODUCTION TO DA VINCI SCHOOL:** This room will give a review of the Renaissance to prepare the visitor to have a better understanding of the exhibits to follow.

### ROOM No. 2

**ICONOGRAPHY:** Sixty works of contemporary artists (sculptures, drawings, prints, engravings).

### ROOM No. 3

**ITINERARIES—BIOGRAPHIES:** Three hundred documents and other writings with special reference to the localities where Leonardo da Vinci lived and worked.

### ROOM No. 4

**LIBRARY:** Reconstruction of da Vinci's library, containing 250 volumes used during his studies.

### ROOM No. 5

**SPECULATIVE SCIENCE:** Representation of his researches in the scientific world.

**MATHEMATICS:** Tables, models and solids.

**ASTRONOMY AND GEODESY:** Three tables with the systems of Ptolemaeus, Copernicus and da Vinci,

armillary spheres and astrolabes, instruments, etc.  
**COSMOGRAPHY AND GEOLOGY:** Geological demonstrations, plastics of the earth as formed by the waters.  
**GEOGRAPHY:** Maps, plastics, etc.

### ROOM No. 6

**HYDRAULICS:** Principals, laws and applications. Fountains, Archimedes' water-screw, excavators, laws and theories of the movement of waters, six plastics and thirty reconstructed machines.

### ROOM No. 7

**BIOLOGICAL SCIENCES:** Show of methods of research in the so-called descriptive sciences.

**BOTANY:** Plants, vegetable life, etc.

**COMPARATIVE ANATOMY:** Animals' anatomy.

**HUMAN ANATOMY:** Tables, studios, etc.

**ARTISTIC ANATOMY:** Studies of human movements.

**GLOTTOLOGY AND PEDAGOGICS:** Studies of the voice and of words, Italian dictionary and grammar.

### ROOM No. 8

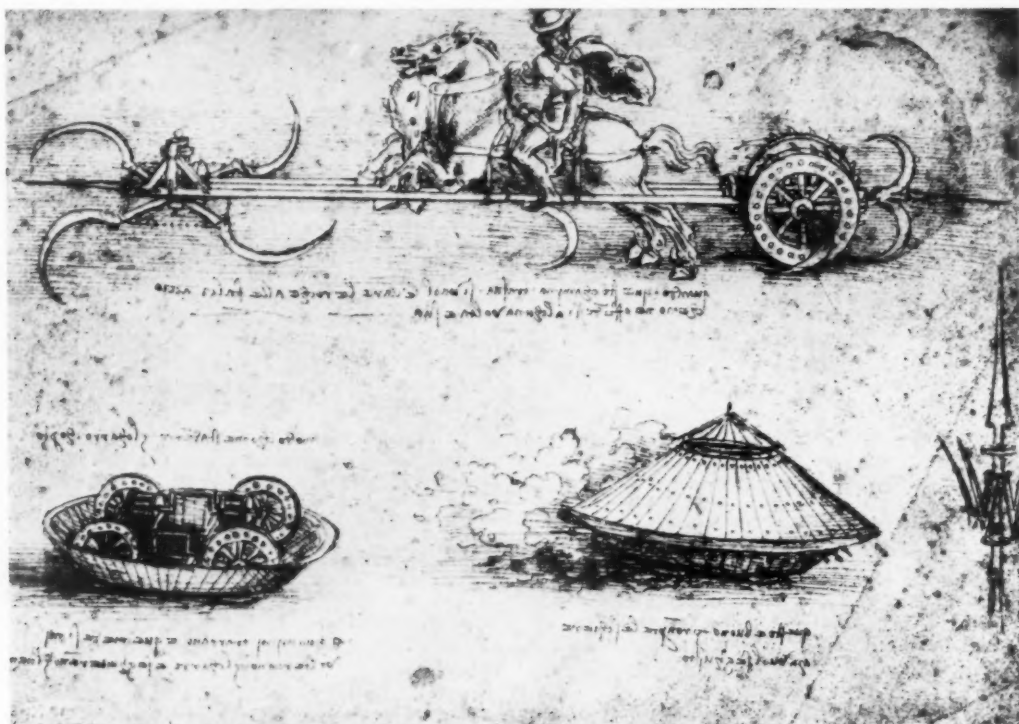
**OPTICS AND PERSPECTIVE:** Anatomy of the ocular system, planetarium, machine of Alhazen, laws of perspective, with examples of linear, serial and colour studies.

### ROOM No. 9

**ACOUSTICS AND MUSIC:** The ear and its mechanism. Acoustic laws. Musical instruments, compositions and transcriptions.

### ROOM No. 10

**MECHANICS:** As Leonardo dedicated a great part of his activities to the solving of mechanical problems, models



STUDIES FOR AGRICULTURAL IMPLEMENTS. From the British Museum  
Leonardo Exhibition, Milan

# THE LEONARDO DA VINCI EXHIBITION, MILAN



STUDY FOR THE MADONNA OF THE ROCKS. From Turin  
Leonardo Exhibition, Milan

will be constructed in accordance with his drawings. Dynamic laws—means of transport—mechanical applications.

WEAVING: Machines for bobbins, twisting and shearing.

TYPOGRAPHY: Printing press.

NAVIGATION: Studies of ship's keels, submarines, diving apparatus.

## ROOM No. 11

FLIGHT: Six models of apparatus, studies of the flight of birds; tables, calculations.

## ROOM No. 12

SCHOOL OF VERROCCHIO: Showing the environment where Leonardo's artistic temperament was formed; paintings, models, etc.

## ROOM No. 13

DA VINCI'S PAINTINGS: In this place of honour will be exhibited the authentic works attributed to the artist.

## ROOM No. 14

LOST WORKS AND COPIES: Unfinished and lost works will be represented by copies made by the artist's pupils or his closest contemporaries.

## ROOM No. 15

DRAWINGS: About 200 original drawings collected and loaned by various museums and people all over the world.

## ROOM No. 16

EVENTS AND DISPLAYS: Reconstruction and graphics of festivals and displays created by the artist.

## ROOM No. 17

DA VINCI'S SCHOOL: A collection of about 300 paintings divided into three groups—the preceding era, the pupils and artists of the following era, all closely related to Leonardo's school of thought.

## ROOM No. 18

SCULPTURE: Works of the artist and his pupils (originals and roughs).

## ROOM No. 19

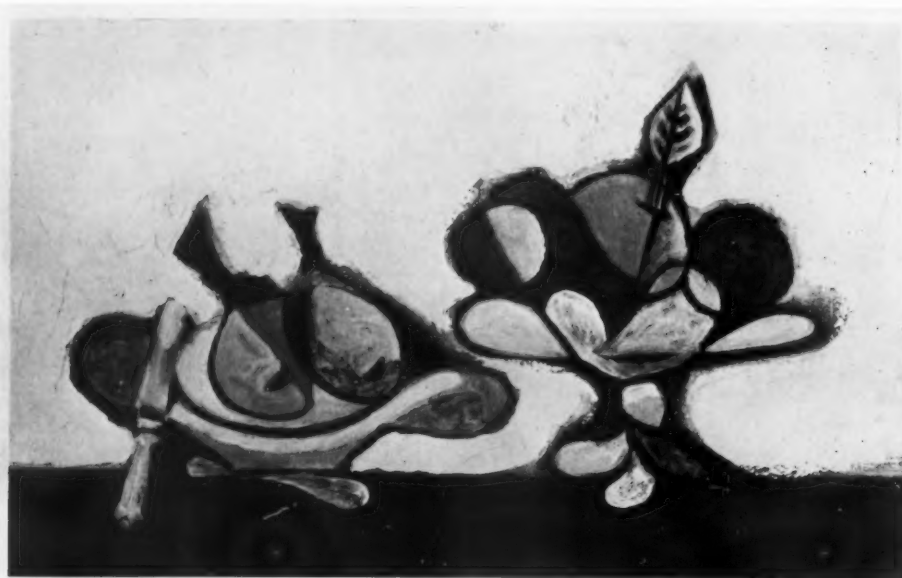
ARCHITECTURE: Civil, religious, urban and military.

## READING ROOM

With reference library. Books and photographs for sale.

*The Exhibition is open from May 9th to September 30th*

# ART NOTES BY THE EDITOR ROUND THE GALLERIES



"COMPOTIER DE POIRES"

*From the artist's exhibition at the Rosenberg & Helft Galleries*

By PICASSO

## PICASSO: OR "ARE WE ALL DRUNK?"

When the Director of one of the greatest national galleries in the world has to end his appreciation of one of the most famous artists of the present day (in *The Listener* of March 9th) with the question: "Are we all drunk? Only Time can tell"—things in the art-world seem to have got into the same parlous condition that characterizes the rest of our life. The director aforementioned is Sir Kenneth Clark, and the artist Picasso, and the occasion last month's Picasso exhibition at Messrs. Rosenberg & Helft's.

### BEN NICHOLSON AT THE LEFEVRE GALLERY

If one can perhaps understand Sir Kenneth's bewilderment, one wonders what he would say to Ben Nicholson's exhibition at the Lefevre Gallery, from which we reproduce one exhibit (see next page). The straight line test being a generally accepted means of diagnosing drunkenness, both the artist who excels in them, and we who can follow them without difficulty, can surely honourably acquit ourselves of drunkenness. In fact, we may consider the artist sober to the point of desiccation.

### LUIGI AMATO AT THE ARLINGTON GALLERY

It so happens that during the same period there was also an exhibition by an Italian artist, Luigi Amato, at the Arlington Galleries, one of whose paintings is here likewise reproduced. It showed how far removed he is from the two others. These three artists may therefore readily stand as representatives of three distinct categories of art.

In view of this happy circumstance I really cannot miss an opportunity to attempt an answer to Sir Kenneth's question.

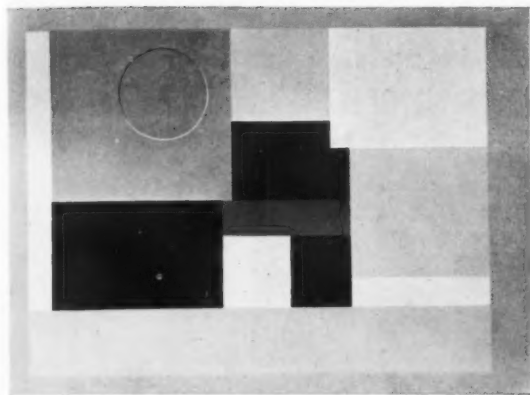
### AN ATTEMPT TO ANSWER THE HEADLINE

First of all, Sir Kenneth is obviously not "drunk" or he would not have been able to write his appreciation of Picasso so clearly; but I do think his perplexity is due to an ideological error. Contrasting the "mutability" of Picasso's manner, as illustrated by his different periods, with the Old Masters, Sir Kenneth says: "On the contrary, we find that the greatest—Michelangelo, Leonardo, Piero della Francesca, whom you will—limited themselves to a small number of forms and spent their whole lives to giving these forms the greatest degree of expressive power." I find it difficult to understand what Sir Kenneth calls form, but under any definition of the term it would seem that Picasso, once he had left his sentimental period—sentimental, as distinct from intellectual—severely limited his "forms," and repeated them, in different order, again and again.

More important, however, is the point that one may, legitimately I think, deny that Michelangelo and the rest "spent their whole lives to giving these forms the greatest degree of expressive power." These greatest artists were, it seems to me, concerned *primarily* with ideas, i.e. mental concepts, not with visual forms which they willingly based on those of nature—on the first syllable of geometry, not on the abstract science which the whole word denotes



## ROUND THE GALLERIES



PAINTED RELIEF, 1938

By BEN NICHOLSON

*From the exhibition at Messrs. Reid & Lefevre, Ltd.*

and which has created such havoc in the Einsteinian and Picassonian world we live in. Even Dürer, gone melancholic over the problems of "the meaning of it all," gives his abstract tribulations romantically natural forms; his "Melencolia" is a hefty enough female.

Neither Picasso, as we saw him again at Rosenberg and Helft's, nor Ben Nicholson, as he showed himself at the Lefevre Gallery, display any respect, and still less affection, for nature. In "Guernica," his most narrative picture, Picasso tortures her forms in a paroxysm of, really ineffective, fury. Nicholson spurns her altogether. On the other hand our criticism of Signor Amato is that he has too much, far too much, of that good dame. The greatest masters chose a step that never led them to follow Nature so closely as to tread on her heels, and suffer a well-deserved rebuff.

Art is not an imitation of nature; but neither is it a problem of geometry; or rather geometry is an art of its own.

Therefore I would say that Signor Amato's technically skilful performances—he not only copies nature meticulously, but he can use pastel chalk as if it were oil paint—are examples of pure craftsmanship. Ben Nicholson's performances are scientific diagrams. They are diagrams because they demonstrate to the eye what could easily be conveyed to the mind by words and numbers; the only margin of error in such a description would be the difficulty of describing the colour, quantity and angle of incidence of the light that falls on the work, but a scientist could even manage that.

In Signor Amato's art nature can do better than the artist; in Mr. Nicholson's words and figures can do as well. Both these artists' work represents common types of modern art.

### THEN WHAT ABOUT PICASSO?

What does his work signify? Some of our foremost authorities rank it with the works of the Old Masters; an effort causing even Sir Kenneth to doubt his own sobriety. There is, I think, no occasion for such disturbing notions if we put Picasso where he belongs. If we do that, Picasso's "mutability" at once explains itself.

Painters in Signor Amato's category, who follow Nature, as a rule do not change their style because she doesn't. Designers like Ben Nicholson usually adopt a

pet theory of design. Nicholson's seems to be very near to Mondrian's, and others. Picasso himself has many followers who have adopted one or another of his "periods" as a basis for the theory of their paintings.

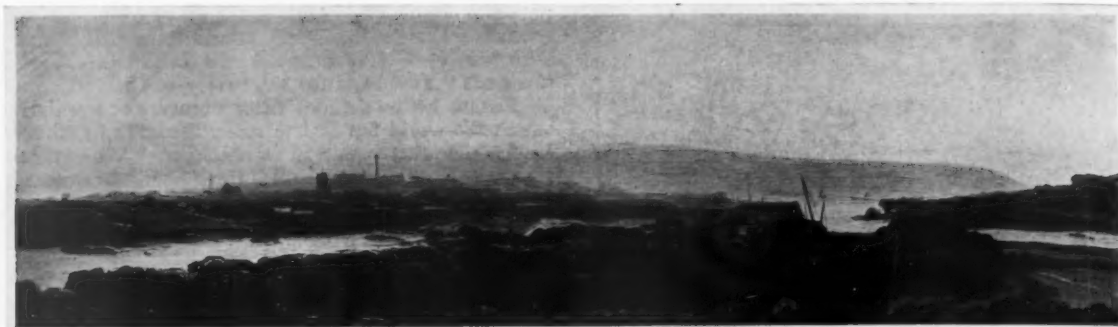
Picasso has no theory. After a century or two during which the world has had to suffer theoretical æsthetics, he is the first practical æsthetician. Whereas the theoretical æsthetician deduces the "laws" or canons of beauty from past practices; the practical æsthetician investigates the elements of beauty before his eyes. He is not concerned with the manifestation of ideas, but with an investigation of formal arrangements and their effect upon eye and mind. He is, in other words, a research student who stands in relation to "artists" as the *pure* scientist, say, Hertz stands in relation to the applying scientist, say, Marconi. To retain the simile: there are, as the case of Leonardo clearly shows, "Hertzian" waves in the "Marconi" performances of artists, and a "Marconi" amongst artists might stumble, like Chardin with his juxtaposition of pure colour spots, upon a "Hertzian" discovery unawares; but the research æsthetician who makes practical experiments and discoveries one after the other and lives for that purpose is, I think, something new—something for which there is as yet no pigeonhole.

Picasso's importance lies, as I see it, not in his designs (one should never regard them as *pictures*), but in what others, for example, commercial and industrial designers—the "Marconis" so to speak—have got out of his untiring researches.



PEASANT OF SPEZZANO ALBANESE By LUIGI AMATO  
*From the Exhibition at the Arlington Gallery*





PLYMOUTH HARBOUR

By JULES DUPRE (1831)

*Galerie Guy Stein, 2 Rue de la Boetie, Paris*

WATER-COLOURS OF LONDON SCENES AND OTHER SCENES BY CHIANG YEE AT THE ZWEMMER GALLERY

Mr. Chiang Yee is not only a charming writer of English, but also a charming illustrator of his literary interpretation of the English scene. He is quietly humorous in his rendering of the scene, except when it somehow reminds him—as it apparently often does—of his own country. Perhaps the two opposite tendencies are best illustrated by the "Snow on Hampstead Heath," which might be somewhere in China, and "Coalman in Rain" which, one imagines, could only be seen by the eyes of a stranger in London. Typically English in subject and almost European in treatment is "London Faces in Winter," typically English in subject, but Chinese in treatment is "Pigeons and Chimney Pots in Snow looking through my window," "Geese and Willow Trees in Wind, Kew Gardens," is quite Chinese again. Mr. Chiang Yee, however, has opened our own eyes too widely, perhaps, to his own "Chinese eye," and so we discover that he would hardly be regarded in China as a first-rate artist. His touch, we now realize more certainly, is not as sure, subtle and sensitive as he himself has taught us to expect from a Master.

THE CAMDEN TOWN GROUP AT THE REDFERN GALLERY

From an historical point of view this was a most important exhibition. The "Camden Group," informally started by Harold Gilman, Spencer Gore, Augustus John, J. B. Manson, Walter Sickert, Lucien Pissarro, and the late Frank Rutter as their literary protagonist, in 1911, later numbered amongst its members also Charles Ginner, R. P. Bevan, Walter Bayes and Wyndham Lewis. With perhaps the exception of the last-mentioned, about whose early work I am not sure, all these artists showed what one might call the impressionist's outlook modified by a stressing of colour, rather than tone-values. Seeing these pictures together one notices that they are almost united in their abhorrence of black and its substitution by a dark mauve or violet. The exception is Sickert, whose staccato technique, however, is to be seen in Gore's and Gilman's work, and in heavy and slow form has become characteristic of Ginner. Another quality, that of "all over" design which makes of say, a wallpapered background, a strong compositional element of

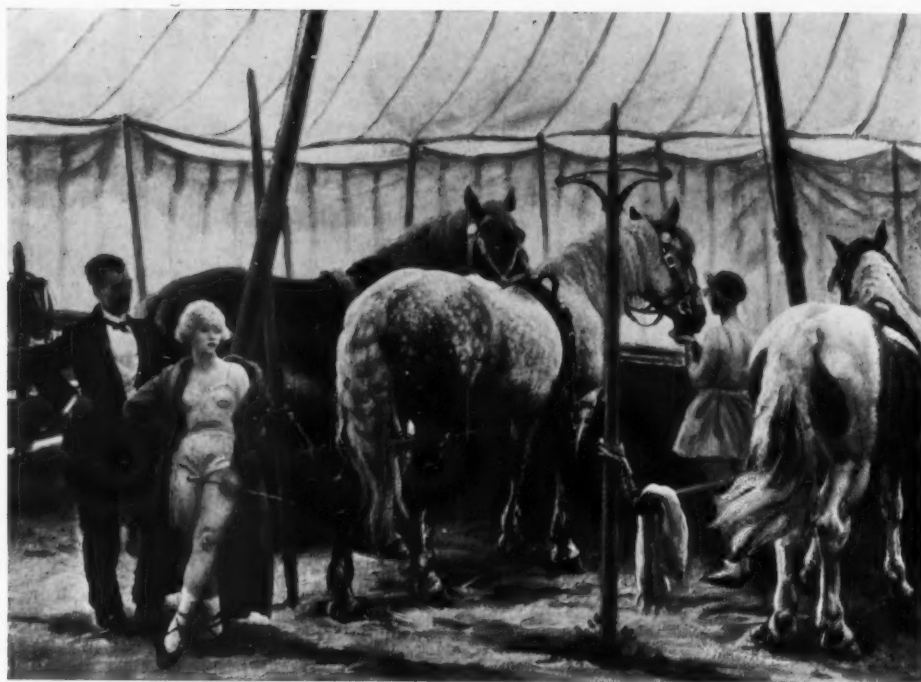
design, goes back to Van Gogh; whilst in Spencer Gore's "Fig Tree" there are obvious echoes of Gauguin. Never perhaps has Augustus John painted as individually and with so much harmony of colour as in the Camden Town Group days, when he worked with J. D. Innes, who, like Gilman and Gore, died all too soon. Robert Bevan would have perhaps been happier if he had been left to the painting of horses and figures, unaffected by any theories of art. J. B. Manson, on the other hand, is seen, especially in the "Flower Piece," as an individualist who has digested the art theories of colour and turned them successfully to his own use. His "Moonlight and Snow" also testifies to an extraordinarily loose rendering of a light that is seldom convincing in paint.

There were also to be seen water-colours by other little-known members of the group. W. Ratcliffe, M. C. Drummond, Dorman Turner and M. G. Lightfoot, who, like most of the others, came out of the Slade School.

THE LEICESTER GALLERIES: MARIETTE LYDIS

Though she has nothing new to say in her style, Mariette Lydis has changed her subject matter a little. "Le Magicien," a weird magician who looks more like a witch, seems to have conjured up an odd collection of creatures: cock, turtle, frog, cat, porcupine, and what not, all somehow attached to his body and displays them to the eyes of amazed village children. It is a childish subject, but painted with great care and obvious relish. Another subject, "Coq en Légumes," a vegetable "puzzle" in the shape of a cock, seems equally childish; but one remembers that the artist, born in Vienna, must there have seen similar "conceits" in her native city, by that queer court favourite Arcimboldi. Altogether her art suggests a mixture of XVIth century pictures, such as Arcimboldi's and Altdorffer's, of Huysum's flower pieces painted in an Odilon Redon spirit, whilst her human types, nearly all young girls, are reminiscent of the studies of degenerates which first made her famous. Strange as her art may seem from this angle, it is nevertheless a fact that "Les Clochards" represents a type that is actually to be seen in London streets. I had passed two specimens within five yards of each other on my way to her exhibition. Mariette Lydis is a serious artist, and one hopes that she will not lose herself altogether in fairy-tale fancies and one single type of femininity.

## ROUND THE GALLERIES



THE STABLE TENT

By DAME LAURA KNIGHT

*From the exhibition at the Leicester Galleries*

### SECOND ANNUAL EXHIBITION OF CONTEMPORARY ENGLISH PAINTINGS AT MESSRS. WILDENSTEIN'S

This second annual exhibition of contemporary English paintings at Messrs. Wildenstein's is again—if my memory does not deceive me—distinguished by a common denominator, the broad brushing of pigments and the emphasis on colour. In other words, the "preraphaelite" technique, distinguishable in, for instance, Stanley Spencer's brushwork, was not represented. The two extremes in the show were perhaps best shown in Ethel Walker's charming seascape, "October Morning," a convincing rendering of the scene and the moment, and Ivon Hitchens's almost abstract visions as in the attractive "Group" and "Landscape." Miss Walker, like all genuine Impressionists, endeavours to give us *impressions* of actualities, or, if you like, objects bathed in light and air; Ivon Hitchens picks, here and there, a colour note, inserts it, as it were, into the composition in the appropriate key and leaves the spectator to discover, if he be so minded, what it is all about. Personally, I never get but the vaguest ideas in this respect from Mr. Hitchens's colour compositions, which, therefore, to me always seem like snatches of a pleasing melody heard through a swing door. Most tantalizing, but there are people who like music as a "background" (there's nothing I hate more), so why not colours as a similar "background"? It is at any rate much more legitimate. Some might even maintain that it is the proper function of pictorial decoration. In strong contrast to Hitchens is the vigorous, outspoken Vivian Pitchforth, specially well represented in "Anchorage, Pin Mill," and still more outspoken, too much so for my taste, Geoffrey Tibbles. R. O. Dunlop

has a deserved reputation as an impressionist colourist and is here beautifully represented by several pictures, notably "The Thames looking towards Hampton." If one takes the later Renoir as the consummate artist in paint, that is to say, as the painter who puts all of himself into his handling of pigment, then Claude Rogers and Victor Pasmore come here in this show nearest to this ideal. I like Rogers's "Nude" and Pasmore's "Café Waitress" best, but I must confess that both artists seem to me still on the point of arriving; the "signals" have sounded, but the train has not yet come in. Pasmore's expedient of merely half wiping the glasses from his "Red Table" are merely an evasion of a difficulty; and Rogers's "Boy with Dolphin" is neither the bald truth nor engaging fiction. Kenneth Rowntree's style is different from that of the rest and comes nearer to preraphaelite "tightness": "Regent's Park, Winter Afternoon" is his best. Rodrigo Moynihan, Thomas Carr, Anthony Devas and William Clause I was also able to appreciate.

SIX FRENCH PAINTERS RECENTLY DECEASED:  
CH. DUFRESNE, PIERRE DUMONT, PIERRE LAPRADE, HENRI LE BASQUE, PAUL SIGNAC.  
SUZANNE VALADON.

One reads these names with a certain awe. They are all or nearly all of them names with great reputations, and when one reads their biographies and finds that they were associated or sponsored by other great names, one is duly impressed. Dufresne, Suzanne Valadon, Paul Signac, and the rest. All these names mean something in the history of modern art; but I wonder for how long? Suzanne Valadon, for example. Yes, she was the model and the pupil of Lautrec and Degas, and yes, she can



"WOODS BY THE SHORE"

*From the artist's exhibition at the Goupil Gallery*

By JOHN NASH

draw; but is it great painting? Dufresne, yes, he had a passion for adventure and foreign parts, and an admiration for Delacroix, and his subjects which vary from a tropical *douanier* Rousseau and a Cubistic "Nativité" to a kind of Rubensesque "découverte de l'Amérique"; but, again, is this great painting? And Laprade was inspired by Watteau, but surely it is poor stuff, as feminine in its weakness as Suzanne's is masculine. Henri Le Basque; yes, but an Academician at heart. And Pierre Dumont, sombre and impressive and bodingly quiet, but surely not great. Only in Signac, and especially the "Château de Combelay" and the shimmering "Antibes," there is a joy of spirit and a successful solution of the Seurat theory.

The more one thinks about painting during the last thirty or forty years, the more does it present itself as experiment, attempt, and, at its worst, as *blague*—but seldom as achievement—*sans blague*.

#### JOHN NASH'S WATER-COLOURS AT THE GOUPIL GALLERY.

John Nash, like Gilbert Spencer, can hardly be mentioned without the thought of the brother, which

must be very annoying for both. Nevertheless, there is this matter of "family likeness," and it is, on the contrary, to the credit of John as it is to that of Gilbert that, in spite of it, they persist in retaining their individuality. In both cases, too, it is a case of one brother remaining more firmly planted with both feet on ground common to the rest of humanity and not escaping into a world of individual complexes.

The present exhibition of John Nash's water-colours will, I think (it was not yet hung when I was allowed access), turn out to be one of his best. With a regard for nature he combines a preference for what one now may perhaps justly describe as its "surrealistic" aspects. Without in any way doing violence to reason, he endows the scene with an element of visual surprise. Perhaps the illustration on this page will convey something of what I mean. Other pictures of the kind are the eerie "Peaceful Crater," and even an apparently so sober subject as "Loading Timber, Bristol"; a good show this.



## ROUND THE GALLERIES

### PAINTINGS AND WATER-COLOURS BY THE LATE JOB NIXON, R.E., R.W.S., AT COLNAGHI'S.

Surely the case of the late Job Nixon, etcher and painter, must be unique; at least, I cannot recall a single other instance in which an artist has at any time of his life followed the trade of a butcher. Almost still more remarkable is the fact that he managed to combine his trade with his profession as an art teacher; and, as if that were not enough, during that time and still in his teens he gained a scholarship to the Royal College of Art.

The bulk of this exhibition consists of his drawings and water-colours, a smaller room containing his oil paintings.

There is something *naïf* in Job Nixon's work and a *staccato* technique which goes well with a certain whimsicality so quiet that it is almost concealed. He is essentially a draughtsman depending upon line, which makes his oil paintings a side of his art about which one had heard nothing—rather pedestrian. His large figure compositions, "Gipsies" and "Italian Festa," betray his connection with the Royal College, but his real temperament shows itself, I think, in the drawings that owe their inspiration to Anticoli, that is to say, the monochrome "Romantic Village," "Feeding Chickens" and "The Piazza, Anticoli." There must be something in the scene which exactly suited his romantic temperament, for the combination of architecture with figures there is a delicious quaintness which one accepts as pure truth.

All his drawings, however, are excellent, whether they represent Suffolk, Cornwall, Nimes or Rome or Middelburg, and they are nearly all water-colour drawings. Only in one or two, such as the admirable "Boats, St. Ives" and "Breezy Day, Brixham," has he dispensed with line without loss of power.

His last oil painting, a view of "Rochester," makes one think that had he lived he would have succeeded in this medium as greatly as he distinguished himself in etching and water-colours. His untimely death is a great loss: he was barely forty-seven.

#### THE R.I.

Amazing. I have no explanation, unless it be that, like the villagers of Folly Down in Mr. Powys's story, the members of the Royal Institute believe that Time has stopped and that they are now living in Eternity. Only their Time must have already stopped forty years ago. They are painting to-day as well as their members did forty years ago, and, with very few exceptions, subjects so similar as to be practically identical. The R.I. lacks nothing in skill, and far be it from me to wish to discourage people who like that kind of thing from giving their support to these exhibitions. The exhibitors, unlike most "moderns," know their job and execute it faithfully. I am only surprised that these jobs are apparently still going; for amongst other things, the size of the pictures is often quite considerable, and one marvels that so many people still have room for them in the modern luxury tenements. "Sunshine and Shadow," "Where e'er you walk," "The Year's at the Spring"—are some of the titles, which will give the reader a sufficient indication of what he may expect, especially if we also add "Chloë," "Venetia," and other portraits of the

heart's desire. The fact is, these artists leave nature to do the principal work, contenting themselves with mere copying; they have not the courage to put something of their own into nature, or rather into the work.

Nevertheless, there are exceptions; in other words, artists who have their own views and are not afraid to state them. Amongst the exceptions I would pick out Sanderson Wells's "Spring in the Air"; Gregory Pearman's "Alopias and Belone"; Knighton Hammond's "Conway Valley" and "North Wales"; F. J. Winter's "Adelaide Road, N.W. 3"; Walter Tyndale's "Cottage Garden near St. Ives"; and Phyllis Shafto's "The Canal, Regent's Park."

I must insist again that it is not technical ability that is in dispute, otherwise one would have to mention many more works of such admirable craftsmanship as, say, J. Greenup's "Eve" and "Invocation," or W. B. E. Ranken's subtle rendering of light in the "Interior, Blue and Silver"; but the "exceptions" have just put in something more than nature alone provides.

Mention must also be made of at least one piece of sculpture, the bronze statuette of "Marlboro," by Gilbert Bayes, which would look better on a monumental scale than many others that now decorate our public places.

### WATER-COLOURS OF PROVENCE AND OTHER SUBJECTS BY EDWIN JOHN AT THE BEAUX ART GALLERY

Edwin John is the pugilist son of Augustus John. I mention this fact because his water-colours are delicate, but in the handling of the brush there is nevertheless an unexpected "punch." In other words his touch is light but purposeful. His danger lies in the fact that the brush strokes have a transparency which tends to make his form look sometimes a little thin, and thus less effective in figure work than in landscape. Nevertheless his water-colours are both individual and in the best tradition. Here and there is a hint of Augustus John of the Innes Period, as in "Spring Day, Somerset." The "Stone Quarry" and "Near St. Remy-de-Provence" may be singled out as representing the best landscapes and "L'Espanole," a vigorous nude, as the best figure subject.

## SHORTER NOTICES

JUSSI MÄNTYNEN ANIMAL SCULPTURE, WHICH WAS on view at the Fine Art Society, is distinguished by a purposeful simplification which leaves the artist free to express the life of the animals without doing violence to the material. Of course, the word "violence" must be taken in the æsthetical sense; actually a carver who tackles, as he does, both granite and diorite, will not get his effects by gentle means. Patience and hard hitting are necessary. That, however, may account for the very fact that the sculptor had, like the ancient Egyptians, to adopt a technique which meant, in effect, simplification of form with an increase of significance. His large stone figures are ideal garden ornaments, whilst the smaller bronzes of bears, elks, lynx, pigs, &c., are sometimes quietly humorous and always full of vitality.





A HAWKING SCENE. A well-preserved tapestry of the Louis XII period.  
In the possession of M. Marcel Champion, 6 rue Bonaparte, Paris.

MERVYN PEAKE'S DRAWINGS EXHIBITED AT THE Leicester Gallery allowed one to conclude that he is potentially a draughtsman of great incisiveness, but the drawings were so varied in respect of quality that one gained the impression that he does not give his whole mind to them. I speak only of this show, not being familiar with his other productions.

IT WAS A GREAT PLEASURE TO MAKE THE ACQUAINTANCE of Anthony Devis's water-colours. Anthony Devis (1729-1817) it appears was the half-brother of Arthur Devis who has lately regained fame as a painter of "conversation pieces." Anthony Devis's water-colours are characteristic of the early English school. His colours

are therefore light and strictly limited, and his drawing—especially of trees—highly conventionalized. It is surprising, nevertheless, how much force these drawings often have, both in respect of light and space. "St. Martha from above Sherbourne Ponds," the sun-spotted "Stormy Landscape," the shady "Woodland Scene," and the boldly handled "Landscape with Wayfarers." This title indicates that Anthony Devis also used figures, and, in fact, his series, Rural Figures, are not the least delightful part of this pleasant artist's work.

IN HIS LARGE LANDSCAPE, KEITH BAYNES, WHO IS showing "New Paintings" at Messrs. Agnew's, has made distinct progress. "The Cliffs, Varenge-Ville,"

## SHORTER NOTICES

"Plymouth Sound," and "The Channel Concarneau," for example, have a monumental quality, and the last-named, in addition, exciting colours. He tends, however, to rely on the line of the draughtsman to support his form, and that is not always convincing as, for example, in the circus subjects, "Entering the Ring" or "Liberty Horses." Altogether the circus subjects, notably such an one as "Koringa and Her Snakes," do not seem to me to carry, either as designs or as "stories." "Miss Ann Moore" is a good piece of portrait work.

JOHN LAKE'S "FIRST EXHIBITION OF PAINTINGS" AT the Mayor Gallery, introduces an artist of distinct promise. His gouaches show both individuality in design, in handling and in colour. His touch is broad and vigorous. He evidently knows what he is aiming at. The aim I would describe as the "pattern" of a view, and the rendering of a decorative mood. He has a preference for purple and pink. "Les Lacques," "Provençal Landscape," and "Private Road," particularly the last one, are good examples of his ability.

### A FRENCH EXHIBITION AT NOTTINGHAM

The Nottingham Castle Museum committee have arranged an exhibition for April and May of valuable works by contemporary French painters. Some 250 paintings in oil will be shown, together with a few drawings and water-colours. Among the artists represented will be Braque, Picasso, Matisse, Derain, Utrillo, de Vlaminck, Bonnard, Lucien Simon, Marie Laurencin, Drian, Domergue, and many others. Many of these are painters of international repute and importance. Picasso, the official notice tells us, has had as much influence on the painting of contemporary Europe as had Giotto on that of *trecento* Italy.

Important works are being loaned by the Public Galleries of Paris, and there will also be outstanding contributions from the following great private collections: The Earl of Sandwich, Lord Ivor Spencer Churchill, Sir Hugh Walpole, Mr. George Eumorfopoulos and others.

### THE MEDICI AND VERONESE EXHIBITIONS

It is Italy's luck that any of her enterprises connected with her ancient art are in the nature of big events which must be mentioned in a magazine such as ours. It is, however, not possible to give the Medici Exhibition at Florence, which opened on March 30th, and the Paolo Veronese Exhibition in the Palazzo Giustiniani at Venice, opened on April 25th, the space these events deserve. We have preferred to mention the Leonardo Exhibition at Milan at length because, as the summary (see p. 201) compiled from material officially supplied indicated, its contents are less familiar and—owing to the nature of Leonardo's genius—more amazing than either of the two other shows can possibly be.

### A COLOURED WOOD MEMORIAL

The Memorial that we here reproduce deserves to be made known to a wider public, and especially to our readers, because amongst them must be at least some who may have occasion to interest themselves in tablets serving similar purposes. Bronze tablets are usual, but it seems to us that carved and coloured wood is particularly suited

to the particular purposes for which this memorial to a remarkable woman is intended. As the description hereunder makes clear, it is gay, significant in its symbolism and charming in its execution. The memorial was designed and completed in metal leaf and colour by Marion C. Robison; it was carved by Eric P. Walker, and the lettering was drawn by Doris G. Warden. The panel is of natural oak, size 3 ft. 3 in. by 1 ft. 10 in. The central figure and the two little ones are in deep antique gold leaf, the standing side ones in platinum leaf, and the hair of all the figures is gold. The dresses are enriched with patterns and sprigs in colour, and the blue niche forms a background for the whole group. The flesh resembles old ivory in colour. Lettering is gold, and the outside moulding is Venetian red with bars of the natural wood; the wreath surrounding the arms is gilded and touched with green. The panel is held to the wall by four supports, designed by the artist and cast in bronze. The panel is intended to typify the late Miss Bailly's work in the education of girls. The central figure holds open the



See adjoining column

Book of Knowledge ; on her right is Art, and on her left Sport. Below are the Junior School with a bunch of spring flowers, and the Kindergarten with the triangle of the percussion band. The school motto completes the group. The coat of arms above is surrounded by the oak, symbol of strength and fortitude.

#### THE ROYAL SOCIETY OF ARTS

The Royal Society of Arts has just issued particulars of its Industrial Art Bursaries Competition for 1939.

The Society is offering for competition one Scholarship and one Travelling Studentship, not exceeding £100 each in value, in the Furnishing Textiles and Dress Textiles industries, and a Travelling Studentship of the same amount in the Pottery industry.

Full particulars and conditions of entry may be obtained from the Secretary, Royal Society of Arts, John Street, Adelphi, London, W.C. 2.

#### CORRECTION

On page 148 of the March number we published a small reproduction of one of Mr. John Hutton's admirable wall decorations. By a printer's mistake which we overlooked his name was given there and on page 154 as Hulton. We much regret the error.

THE BRITISH ANTIQUE DEALERS' ASSOCIATION HELD ITS ANNUAL Conference in the provinces and a Dinner in Birmingham on March 3rd. Amongst the guests who spoke at the dinner were the Lord Mayor, who welcomed the Association to the city, and expressed his pleasure at hearing that serious consideration was being given to the arrangement of a series of exhibitions in co-operation with the provincial museums, and referred to the more recent acquisitions of the City of Birmingham. Other guests who also spoke were Sir Bertram Ford and Wing-Commander J. A. Cecil Wright, M.P.



QUEEN ANNE MIRROR, height 3ft. 6in. by 2ft.  
In the possession of Captain H. C. Foot, Oxford  
(See adjoining column)



ONE OF A SET OF TWELVE REGENCY CHAIRS,  
painted black and gold

In possession of "The Old Grammar School," Dedham

THE RESTRAINT, DIGNITY AND CHARM WHICH CHARACTERIZED furniture of the Queen Anne and immediately subsequent period, and made it so typically English, is well expressed in the mirror here reproduced. It is one of two designed *en suite*, the other one being horizontal and 4ft. 9in. by 1ft. 8½in. The mirrors, made of deep-toned fruitwood, were obviously intended as a decoration for one room. They are in the possession of Captain H. C. Foot, of Oxford.

We are informed that Messrs. Besant & Co., of Orange Street, W., are retiring from further publishing, and understand that Mr. Selwyn Brinton's books in their hands—one of which, "Francesco di Giorgio Martini of Siena," has been noticed in these columns—are being taken over by Messrs. Eyre and Spottiswoode.

#### OUR COLOUR PLATES

WOMAN SEATED. By Degas

This painting, formerly in the possession of M. Paul Rosenberg, was bought in 1926 from the French Gallery, under the title "Femme Assise," and presented to the Tate Gallery by the Trustees of the Courtauld Fund.

The portrait, which to-day strikes the spectator as traditional and almost academic, must have looked, with its unconventional pose, its gay background, its impressionistic "lack of finish," very different to the average spectator at the time when it was painted.

PORTRAIT OF A NOBLEMAN by Lucas Cranach the Elder.  
See page 198.



# ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN  
AND POTTERY : SILVER : OBJETS D'ART

## THE LORD BALDWIN FUND FOR REFUGEES

THE sale to be held at Messrs. CHRISTIE'S rooms on May 25th and 26th, in aid of the Lord Baldwin Fund for Refugees, is called the "Neglected Antiques" Sale, but this we consider a most unjust description, both of the lovely things that are being sent, and of the collectors and dealers who are giving so generously to such a worthy and heartrending cause. Among the items already received are the three lovely pieces illustrated in these pages, a fine landscape by Richard Wilson, from Lord Ivor Spencer-Churchill; a bust of a child's head, by Houdon (Mrs. Meyer Sassoon); a bronze clock and pair of figures *en suite* (Sir Philip Sassoon); Sickert water-colour portrait and a "blank canvas" (Sir William Rothenstein); silver-gilt scone (Crichton Bros.); silver jardiniere, by Fabergé (Spink and Son); small Sheraton writing-table (J. M. Botibol); and French ormolu clock (Mr. George Eumorfopoulos). Gifts are rapidly being received, but quite definitely it is not possible to have too many for so worthy an object, so we hope that all who have sympathy for these unfortunate sufferers will please send at least one of their treasures to the Lord Baldwin Fund, The Pantechnicon, Motcomb Street, S.W. 1, attaching a label giving their full name and address, and saying if they wish a reserve placed on their gift. The success of this sale, of course, depends as much on the prices obtained, as on the gifts received, and we hope, therefore, all collectors will double their generosity, and at the same time, please themselves, by buying another antique to replace the one they have given to the sale.

## BOOKS AND MANUSCRIPTS

On April 3rd, 4th and 5th Messrs. SOTHEBY are selling a catalogue of printed books, illuminated manuscripts, autograph letters, and historical documents among which there are some very interesting items, such as the Horae, B.V.M. Use of Rome, Flemish, early XVIIth century; the Horae, B.V.M. Use of Rome, North Italian, XVth century, which contains three full-page miniatures (see illustration); Thomas Mace's "Profit, Conveniency and Pleasure, to the whole Nation, being a short Rational Discourse concerning the High-ways of England, their badness and the causes thereof," printed in the year 1675, and containing, on pages 23-29, an advertisement of his forthcoming book, "Musick's Monument"; Baptista Agnese's Italian Manuscript Atlas on Vellum, containing 23 maps of Europe and the Mediterranean, Asia, Africa and America, executed in

colours; the statutes of England, beginning with Magna Charta, English XIVth century; a collection of letters, mostly addressed to Guy Chabot, including two from François II, King of France; fourteen from Charles IX, King of France; twelve from Catherine de Medicis; and one from François de Lorraine, Duc de Guise; a large collection of letters and documents relating to Sir Hudson Lowe, and mainly to the period in which he was Governor of St. Helena and custodian of Napoleon; one from the Duke of Wellington to Thomas Rowcroft regarding the troops in Spain; the Loison Napoleonic papers, including a series of sixty-eight brevets, &c., covering almost the whole of General Loison's military career from his service in the Colonies under Louis XVI up to October 2nd, 1815.



DUTCH FLOWER PAINTING, attributed to ABRAHAM BREUGHEL

Given by Major-General Sir Neill Malcolm (Chairman of the Committee) for the sale at Messrs. Christie's, on May 25th and 26th, in aid of the Lord Baldwin Fund for Refugees

## PORCELAIN AND JADE

On April 19th Messrs. SOTHEBY are selling a collection of fine Chinese porcelain and jade carvings, the property of Allan Gibson Hughes, Esq. (deceased). There are some very lovely pieces in this small but choice collection, such as a pair of tea caddies of rectangular form, decorated in *famille verte*, K'ang-Hsi; a rope-moulded teapot and cover, K'ang-Hsi; a pair of *famille verte* fluted jars and cover, K'ang-Hsi; a pair of miniature bottles, finely painted in Ku-Yueh style, Yung Ch'eng; a red Imperial bowl; a pair of jade carvings of rich green tint; a green jade vase and cover of flattened baluster form; a pair of important pale green jade temple jars; an emerald-green jade basket of fruit and flowers; a pair of carved cylindrical bridal caskets and covers; and a pair of attractive translucent jade vases with emerald tints, carved in high relief with flowering fruiting gourd plants and vines.

## THE WINKWORTH COLLECTION OF GLASS PICTURES

On April 20th Messrs. SOTHEBY are selling the celebrated collection of Old English glass pictures formed by the late Stephen Winkworth, which comprises Royal portraits of Mary, Queen of Scots, Queen Elizabeth of Bohemia, James I, Charles I, Queen Mary II, Queen Anne, George I, II and III, Queen Charlotte, Prince Henry Benedict Stuart, Princess Amelia and Princess Augusta, the Duke of Cumberland, Naval portraits and subjects after famous artists, fine sets of the Four Seasons, Domestic Amusement, Domestic Employment, Times of the Day, The Elements, and the Five Senses, Sporting Subjects, including Fox Hunting, Coursing and Racing, the Church and the Drama, and famous beauties, such as Lady Selina Hastings; Maria, Countess of Coventry; Elizabeth, Duchess of Hamilton and Brandon; Mrs. Benjamin West and son; Mrs. Carwardine



LOUIS XV MARQUETRY COMMODE, 44 in. wide, stamped F. Rubestuck, M.E.  
From the Rosebery Collection. To be sold by Messrs. Christie, Manson & Woods on May 4th



HORAE, B.V.M. USE OF ROME. North Italian, XVth century  
To be sold by Messrs. Sotheby on April 3rd

and child; Bell, Countess of Sefton; Maria, Countess of Waldegrave; Lady Charlotte Johnson; Lady George Lennox; the Duchess of Montague; Mrs. Cholmondeley; Frances, Lady Bridges; Caroline, Duchess of Marlborough, and her daughter, Lady Caroline Spencer (see illustration).

#### PORCELAIN, OBJECTS OF ART, ETC.

On April 26th and 27th Messrs. CHRISTIE, MANSON & WOODS are selling an important collection of Chinese porcelain, objects of art, and Oriental rugs and carpets, the property of a gentleman, which includes numerous examples of enamelled porcelain of the XVIIth and XVIIIth centuries, such as a group of Lao-tse riding a buffalo; a *famille verte* large dish, with two ladies and a boy in a garden landscape; a figure of a duck, XVIIIth century; a rare *famille verte* model of a ship; and a pair of *famille verte* figures of quail; all four lots of the K'ang Hsi period.

#### THE ROSEBERY COLLECTION

On May 4th Messrs. CHRISTIE are selling the important collection of fine French furniture, objects of art and *vertu*, miniatures and porcelain, and two *savonnerie* carpets, the property of the Right Hon. the Earl of Rosebery, D.S.O., M.C. At the time of going to press the catalogue is not ready, but the following are a few of the more important items. A Louis XV marquetry toilet table, 32 in. wide, stamped J. Wolff, M.E.; a Louis XV marquetry toilet table, 35½ in. wide; a pair of Louis XV encoignures, 36 in. wide, stamped J. M. Chevallier; an unusual Louis XV kingwood upright writing desk, 28 in. wide; a Louis XV marquetry commode, 44 in. wide, stamped F. Rubestuck, M.E. (see illustration); Louis XVI parquetry bonheur-du-jour, 27 in. wide; Louis XVI parquetry secretaire commode, 35 in. wide, stamped M. G. Cramer, M.E.; Louis XVI upright secretaire, 27 in. wide, stamped beneath the marble slab Montigny, M.E.; Louis XVI marquetry console, 42½ in. wide, stamped Virrig; a *savonnerie* carpet, woven with the Arms of France flanked by the white wings of Poland, originally made for Louis XV to present to Stanislaus of Poland; and another, woven with a central medallion and flowers and foliage in colours.

#### THE ROSEBERY PICTURES

On May 5th Messrs. CHRISTIE are selling His Lordship's pictures, which include Sir Thomas Lawrence's "Portrait of the Duke of Wellington," Raeburn's "Portrait of Lord Francis Jeffrey," Reynolds's "Portrait of the Hon. Augustus Keppel, R.A.," also "Portrait of General the Hon. William Keppel," by the same master, Tintoretto's "Portrait of a Senator," J. Schall's "Two Ladies Dancing in Landscapes" (a pair), Boucher's "The Wounded Adonis," and Angelica Kauffman's "Portrait of Mrs. Rushout and Child."

#### THE GRIFFITHS COLLECTION OF SILVER

On May 9th Messrs. CHRISTIE are selling the collection of Old English silver plate, boxes and Stuart memorials formed by the late Percival D. Griffiths, Esq., and included is a George II oblong inkstand, by John Tuite, 1731; a George II circular salver, 11½ in. diameter, by Francis Pages, 1731; a pair of George II table candlesticks, 6½ in. high, by Peter Archambo, 1733; a pair of Queen Anne small table candlesticks, 5 in. high,

by Joseph Bird, 1712; two dwarf candlesticks, 3½ in. high, one by Pierre Harache, 1685, the other by Anthony Nelme, 1691; a James I communion cup, 8½ in. high, 1619, maker's mark "I.S.," a rosette below; the "Luck of Woodsome Hall," a Charles II herald's trumpet of brass, mounted with silver bands and bosses, chased with cherubs and foliage, and engraved round the mouth with the inscription: "Simon Beale, Londini fecit, 1667," 31 in. long, of which tradition says that failure to blow the horn on important occasions brought ill luck; a William and Mary small oblong table-case, formed as a book, circa 1690, maker's mark "T.T." crowned; a Charles II oval tobacco-box, the lid pierced and engraved with a portrait bust of Charles I, 3½ in. long, circa 1680, maker's mark "B.B." a crescent below; a George I silver-gilt oblong snuff-box, 2½ in. long, stamped with the maker's mark of E. King, circa 1720; and a James II oval tobacco-box, the lid engraved with a coat-of-arms and a crest in plume mantling, the base showing traces of scalework, 3½ in. long, 1688, maker's mark "W.S."

#### THE GRIFFITHS COLLECTION OF FURNITURE, ETC.

On May 10th, 11th and 12th Messrs. CHRISTIE are selling the well-known and highly important collection of Chinese porcelain and objects of art, Stuart relics and needlework, fine English furniture, and Eastern rugs and textiles formed by the late Percival D. Griffiths, Esq. This collection, of which so much is known and so much has been written, will certainly attract all lovers of fine antiques to Messrs. CHRISTIE's galleries for the sale. We shall deal more fully with the large collection in our May issue, but below are a few of the more important items: a panel of Charles II needlework, 9½ in. by 13½ in.; a Charles II needle- and stump-work casket, 11½ in. high by 10½ in. wide; an English walnut small bracket clock, 11½ in. high, early XVIIIth century, the movement by David Hubert, of the Strand, London, who was admitted to the Clockmaker's Company in 1714, and was Master in 1743; a Queen Anne walnut barometer, 71 in. high, the action by Johannes Halifax, Invenit & Fecit; a Queen Anne walnut and gesso stool, 20 in. wide; a Queen Anne walnut armchair; an important suite of Chippendale mahogany library or dining-room furniture, comprising two armchairs, six single chairs, and a stool; two Queen Anne gesso mirrors; a Queen Anne burr walnut knee-hole writing desk, 36½ in. wide; a rare Queen Anne walnut secretaire with swing mirror, 67 in. high by 24½ in. wide; a William Kent mahogany console table, 45 in. wide; and a pair of Chinese mirror pictures, 26½ in. by 17 in., Ch'ien Lung, on Chippendale mahogany frames.



ONE OF A PAIR OF CHIPPENDALE ARMCHAIRS, formerly the property of Captain Sir Denzil Cope, at Bramshill Park

Presented by Messrs. M. Harris & Son for the sale at Messrs. Christie's, on May 25th and 26th, in aid of the Lord Baldwin Fund for Refugees

## ART IN THE SALEROOM

The sales held so far this year have, naturally, been very much affected by the present condition of world affairs, and it is not surprising, therefore, to find prices in many cases much below normal, particularly among the less important, although in most cases very attractive pieces.

### THE HOLBROOKE COLLECTION OF PICTURES

The above collection was sold at Messrs. CHRISTIE'S on February 17th, and a Berend Van Avercamp skating scene, 11½ in. by 20½ in., fetched £651; a N. Berchem "A Hawking Party, in a landscape," 13½ in. by 14 in., £173 5s.; a Cuypp "A Lake Scene," 40 in. by 58 in., £173 5s.; "The Student," by Olivier Van Deuren, signed and dated 1685, on panel, 12 in. by 10 in., £120 15s.; a work of the English school, "Portrait of Henry VII," 14 in. by 10 in., £141 5s.; a double portrait of George Talbot, Earl of Shrewsbury, and his wife, Anne, also of the English school, £152 5s.; Judith Leyster's "Playmates," £966; "A Money Changer," by Karel Van Der Pluym, 17½ in. by 15½ in., £451 10s.; and David Tenier's "Three Peasants," on panel, 16 in. by 14 in., £231.

### SILVER

At Messrs. CHRISTIE'S sale of silver on February 22nd a George II plain octagonal coffee pot, 10½ in. high, by John Edwards, 1728, fetched £172; a Charles I small wine cup, 3 in. high, circa 1630, £21 10s. 6d.; an early English spoon, with diamond-pointed top, circa 1400, £26 8s. At SOOTHEY'S on February 23rd a pair of Queen Anne candlesticks, 6½ in. high, by Jos. Bird, London, 1710, fetched £70; an XVIIIth-century American milk jug or creamer, by Paul Revere, junior, who was perhaps the most celebrated of American silversmiths, £210; a George II American bleeding bowl or porringer, 4½ in. diameter, circa 1758, also by Paul Revere, junior, £60; a George I coffee pot, 9 in. high, by J. Fraillon, London, 1724, £55; a William III tankard, 6½ in. high, by Thos. Parr, London, 1698, £21; and a rare Charles I circular tazza, 8½ in. diameter, 3 in. high, marked on foot and rim, maker's mark possible "B.F.," London, 1638, £200. At Messrs. CHRISTIE'S on March 1st a George II plain pear-shaped cream ewer, 3½ in. high, by Humphrey Payne, 1734, realized £18 18s.; a pair of George II taper-sticks, 4½ in. high, by Matthew Cooper, 1729, £35 18s. 9d.; a George I plain cup, 4½ in. diameter, by Nathaniel Gulliver, 1725, £56 12s. 6d.; a Queen Anne plain two-handled cup and cover, 9 in. high, by Humphrey Payne, 1711, £148 11s. 6d.; a Queen Anne plain two-handled cup and cover, 9½ in. high, by Samuel Wastell, 1705, £123 0s. 11d.; a Charles II plain cylindrical tankard and cover, 7½ in. high, 1781, maker's mark "D.G." and two fleurs-de-lis in a lozenge, circa 1750, £116 8s. 9d.; an early English spoon, with lion sejant top, facing to the sinister (which is most unusual), provincial, Leicester, late XVth century,



"CAROLINE, DUCHESS OF MARLBOROUGH, AND HER DAUGHTER, LADY CAROLINE SPENCER."

By H. FOWLER after J. Reynolds

From the Winkworth Collection of Glass Pictures. To be sold by Messrs. Sotheby on April 20th

£70; and a Swedish peg tankard and cover, 7 in. high, circa 1690, £75. At SOOTHEY'S on March 9th an early George II cake basket, 12½ in. wide, maker's mark "E.C.," London, 1735, fetched £66; a William and Mary beaker of small size, 3 in. high, London, apparently 1692, £16; and a George I tankard, 7½ in. high, by Wm. Spackman, London, 1723, £27.

### OBJECTS OF ART AND VERTU

At Messrs. CHRISTIE, MANSON & WOODS on February 21st a set of ivory chessmen, one side carved as bust portraits of the Emperor Napoleon, the Empress Josephine, soldiers and other figures of the period, the other side similarly carved with Henry IV and Margaret of Valois, with soldiers and figures in period costumes, fetched £30; a gold telescope, Swiss, early XIXth century, £120; a Louis XV gold carnet-de-bal, by Joseph Etienne Blerzy, Paris, 1772, £150; and a gold snuff-box, 3½ in. wide, £100. At Messrs. SOOTHEY'S on February 23rd a rare Byzantine gold and enamel small cross, 3½ in. long, XIIth and XIIIth century, fetched £230; a Renaissance gold and enamel crucifix, 4½ in. high, probably German, XVIth century, £55; a XVIIIth-century silver alarum clock, by Nicola Lamanda, Neapoli, 4½ in. diameter, £25; a gold oblong cigarette case, by Fabergé, £40; and a gold flute, fitted with key-work on Boehm's system, by E. Rittershausen, Berlin, £100.

### FURNITURE AND CLOCKS

At Messrs. CHRISTIE, MANSON & WOODS on February 16th a pair of Charles II walnut armchairs fetched £94 10s.; and at the same rooms on February 23rd an English cream lacquer cabinet, with folding doors enclosing eleven small drawers, 51 in. wide, XVIIth century, £294. At Messrs. SOOTHEY'S on March 3rd a fine bracket clock by Joseph Knibb, London, 12½ in. high, fetched £135; and an early XVIIIth-century walnut and laburnum marquetry tall-case clock, by Daniel Quare, London, 6 ft. 7 in. high, £135; a mahogany bureau bookcase, XVIIIth century, £40; a George I walnut bureau, £46; a pair of oval Chippendale mirrors, 3 ft. 5 in. high, by 2 ft. wide, £42; a William III walnut secretaire, £34; a Cromwellian oak dining-table, 5 ft. 10 in. long by 3 ft. 4 in. wide, £52; a set of four Louis XV gilt-wood armchairs, by I. Chenevat, £56; a set of six Louis XV gilt-wood armchairs, by B. Maucuy, £51; a Hepplewhite suite, painted cream, comprising ten elbow chairs, and a pair of settees, £110; a very fine Chippendale suite, comprising six chairs and two love seats, £740; a pair of important Chippendale mahogany Serpentine commodes of fine colour, £260; another pair, similar, which is very unusual, £310; and an early Chippendale bookcase, secretaire, in mahogany, the upper part with broken architectural pediment superbly carved with "egg-and-tongue," dentil and foliate mouldings, 9 ft. 4 in. wide by 9 ft. 3 in. high, £220.



QUEEN ANNE WALNUT BUREAU

Presented by Messrs. Frank Partridge & Sons for the sale at Messrs. Christie's, on May 25th and 26th, in aid of the Lord Baldwin Fund for Refugees



# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



D. 77. ARMS ON CROMWELLIAN OAK CHAIR, *circa* 1650.—(Note: The tapestry as shown has been reversed, thereby also reversing the Arms of husband and wife.) Arms: Quarterly 1 and 4; Chequy or and azure a fess gules, Clifford; 2 and 3. Gules, six annulets or, Musgrave; impaling: Gules three escallops or, Dacre; the whole surmounted by an Earl's coronet.

These are undoubtedly the Arms of Henry (Clifford) 2nd Earl of Cumberland, K.B., Lord Lieutenant of Westmorland, 1553-59; created a Knight of the Bath at Coronation of Anne Boleyn; married secondly in 1553 Anne, daughter of William, Lord Dacre of Gilsland, and died January 2nd, 1569-70. His widow died at Skipton Castle, July 27th, 1581.

The tapestry on the seat of this chair, which is still at Skipton Castle, bears the date 1653, possibly the date when it was woven, but more probably a mistake for 1553, the date of the marriage.

D. 78. DEVICE ON CHINESE TANKARD, *circa* 1790.—An eagle displayed holding in the dexter claw a thunderbolt, and in the sinister one a bundle of

arrows; surmounted by a ribbon bearing thirteen stars in front of the sun's rays.

Americans claim this is the badge of New York State. It was actually used as a stock pattern for the American market by the Chinese porcelain manufacturers at the end of the XVIIIth century. Care should be taken to see that the design is under the glaze, as it was added some ten years ago to large numbers of plain pieces of Chinese porcelain to increase their value.

D. 79. CREST ON CHAMBERLAIN WORCESTER PLATE.—On a wreath of the colours or and azure a parrot proper, pendent from his beak an escutcheon charged with a lance head.

This may possibly be a crest of some branch of the Abernethy family, though it has not been possible to find one with the pendent escutcheon, as the crests of most of the branches are either holding an annulet or a pear in the beak.

D. 80. ARMS ON CHINESE DISH, KHANG-HSI PERIOD, *circa* 1720.—Arms: Gules, on a fess argent, between three boars' heads coupé or, a lion passant azure, Gough; impaling, gules a chevron between three hinds trippant or, Hynde. Crest: A boar's head coupé argent, devouring a broken spear gules.



Part of service made for Harry Gough of Perry Hall, co. Stafford, father of Richard Gough, the antiquary. He commanded an East Indiaman in 1707, and was subsequently a director of the Hon. East India Company and M.P. for Bramber. He married in 1719 Elizabeth, daughter of Morgan Hynde, and died July 13th, 1751.